

BRA 1402

# MIDTOWN CULTRAL DISTRICT



# HISTORIC BUILDING SURVEY



10% -087E

TO PERSON WE COME THE







#### CULTURAL DISTRICT Historic Building Profile

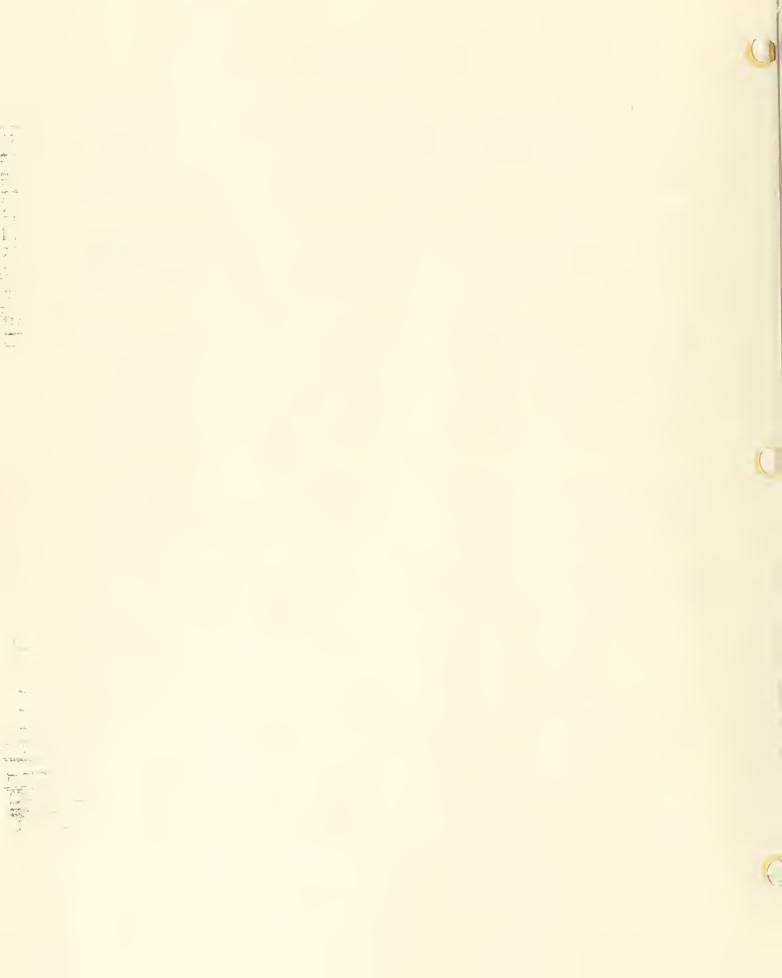
The Cultural District's historic buildings represent an important resource in terms of their architectural character and the unusual opportunity afforded by the concentration of active and vacant theaters within a single district. The Cultural District plan will protect existing theaters and other historic buildings and provide the revitalization necessary for them to be renovated or remain viable.

The Downtown Interim Planning Overlay District (IPOD) designates historic properties to be protected over the three year period during which studies will be undertaken for ten downtown districts, including the Cultural District. Through a permanent zoning amendment, the Cultural District plan will set in place the long term protection of historic buildings.

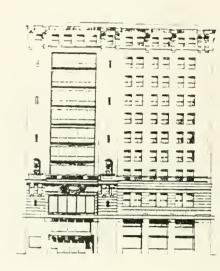
The identity of the Cultural District as an entertainment center dates back to the 19th century. The existing theaters were built for stage plays, vaudeville, burlesque, and movies over an 80 year period. These theaters represent the city's finest examples of every 20th century theater type. Historically, the area was also significant as the fashionable location for piano showrooms and music businesses which occupied the fine buildings along "Piano Row". The area achieved its greatest significance during the period from about 1890 to 1930 when most of the major surviving theaters and commercial buildings were constructed.

The architecture of the Cultural District includes a wide range of styles reflecting a gradual and unplanned evolution from rural to urban and from residential to commercial. Several distinctive individual buildings from the Federal era have survived here, along with cohesive ensembles of Victorian commercial buildings, brick "lofts," and turn-of-the-century "skyscrapers".

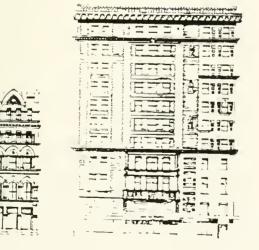
Within the Cultural District are located five National Register Districts: Beach/Knapp District, Liberty Tree District, Piano Row, Washington Street Theater District, and West Street Historic District.

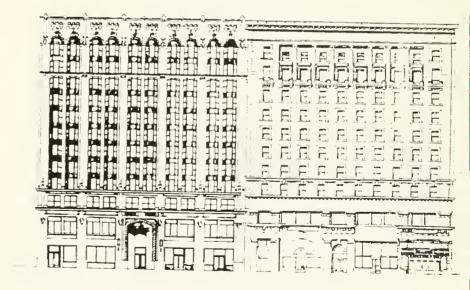






## BOYLSTON STREET ELEVATIONS

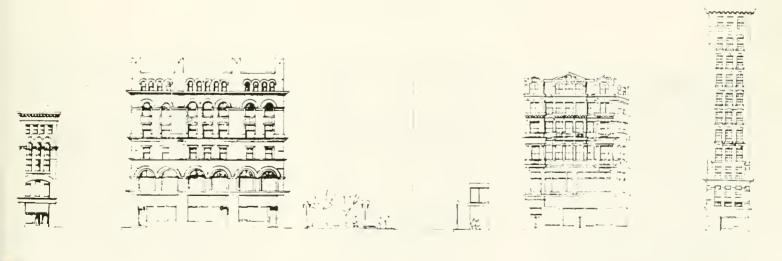




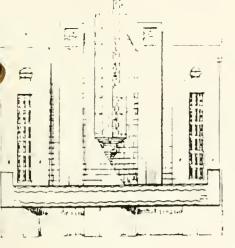




# W A S. HING TON STREET ELEVATIONS







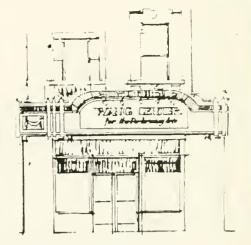
PARAMOUNT



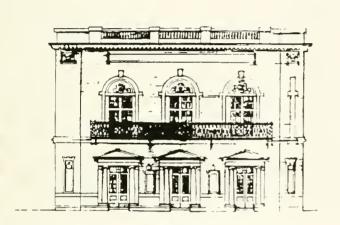
OPERA HOUSE



MODERN



WANG CENTER

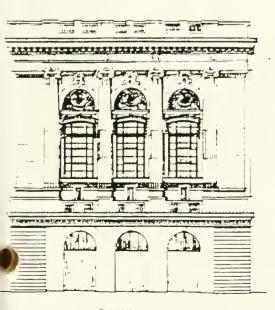


SHUBERT



CHARLES STREET PLAYHOUSE

## THEATER FACADES



SAXON

COLONIAL

SHUBERT



#### CULTURAL DISTRICT Historic Building Profile

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Within the theater district are located five National Register Districts: Beach/Knapp District, Liberty Tree District, Piano Row, Washington Street Theater District, and West Street Historic District.

### Beach/Knapp, District

Established in 1980 as a National Register District, the Beach/Knapp area is composed of six buildings located on two side streets between Lower Washington Street and the Harrison Avenue edge of Chinatown. The buildings reflect the historical development of the area from residential to mixed commercial and light industrial/warehouse uses and are architecturally significant as fine examples of particular building types, including Greek Revival rowhouses and brick "loft" buildings. Also in the area is the former "Shakespearian Inn" (renovated for housing) with its unusual four-story iron oriels, elaborate cast iron capitals and cast iron plaque of the hotel's namesake.

### Liberty Tree District

During the pre-Revolutionary War period, demonstrations against British rule were commonly held at the corner of Washington and Essex Streets, the site of the magnificent American elm known as the Liberty Tree and the Liberty



Tree Tavern. The Liberty Tree district consists of six buildings clustered around this intersection. This area of small-scale, high quality, mid-to-late 19th century commercial buildings is particularly important for its distinctive architectures prominent location, and commemorative Liberty Tree plaque. The area also features two well-detailed examples of High Victorian Gothic style as well as the only commercial building (11-13 Essex Street, built ) in the Central Business District to survive with a wooden facade.

#### Piano Row

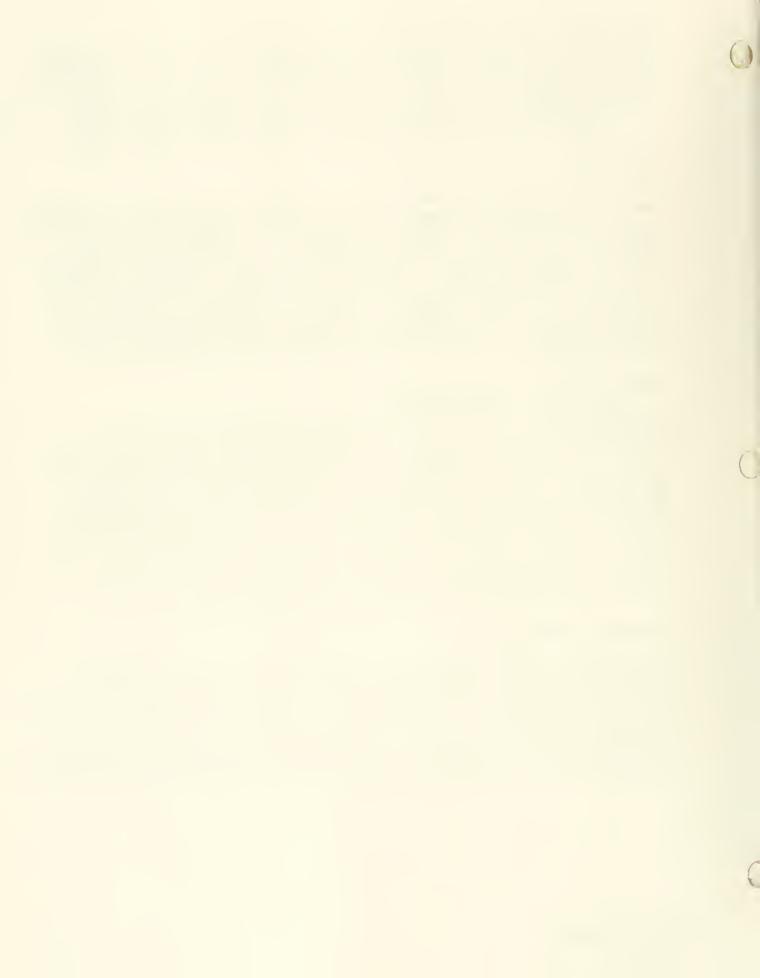
Historically, the blocks extending north and west from the corner of Tremont and Boylston Streets have been called "Piano Row" because of the concentration of piano showrooms and music-related industries. The Piano Row district, composed of 29 buildings, achieved its greatest significance between 1890 and 1930 when the area was completing its transition from a residential neighborhood to a commercial center. Visually, the two blocks of "Piano Row" frame the corner of the Boston Common and create a city focal point dominated by important early 125' "skyscrapers". The area is notable for the high quality of its turn-of-the-century commercial buildings and the Colonial and Saxon (Majestic) theaters, as well as the early 19th century townhouses along Boylston Place.

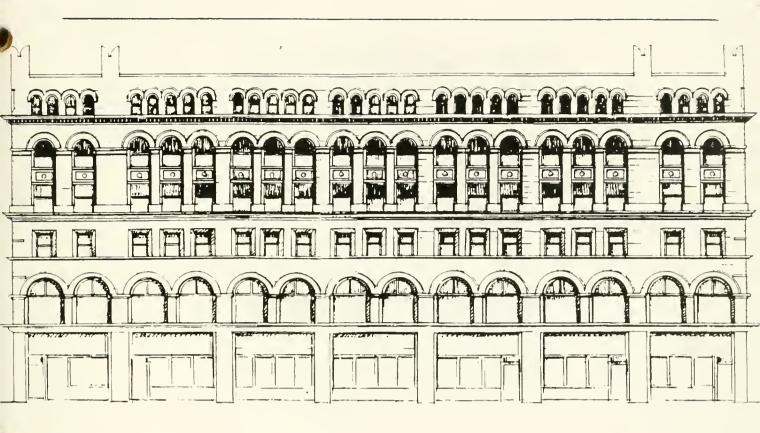
#### Washington Street Theater District

The Washington Street Theater District is located along the west side of Washington Street near the heart of Boston's downtown shopping area. The district contains seven buildings dating from the 1870s to the early 1930s and is the site of Boston's most concentrated theatrical activity after the mid-19th century. The area witnessed the first showing and later development of the moving picture in Boston. Further, this block is of national importance as being the block on which vaudeville was born. From late Beaux Arts to Art Deco, the rich architectural diversity of this area is notable; this district is one of the few surviving that contains a historical concentration of buildings devoted to one area of endeavor - the performing arts - and it is unique in the richness of its theatrical past as well as in the diversity of architectural styles which are the result of this long tradition.

#### West Street Historic District

The West Street district is composed of four early 20th century commercial buildings located at the northern edge of the Cultural District, close to the heart of the downtown retail shopping area. Two of the buildings face Tremont Street and two are located on the south side of West Street. The buildings are of high architectural quality and illustrate important trends in the history of Boston's retail shopping trade. The limestone facades along the south side of West Street, for example, are unusual in their harmony of scale and materials and the intact quality of several of the cast iron storefronts.





China Trade Center (Boylston Building) 2-22 Boylston Street Built 1887

Style:

19th century commercial structure with Renaissance and

Romanesque detailing, Nova Scotia sandstone

Architect:

Carl Fehmer

Current status:

renovated for the China Trade Center shops and food

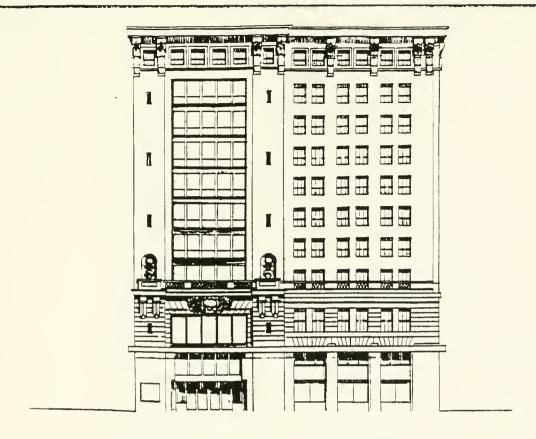
court with 6-story atrium

Historic rating:

Designated Boston Landmark; Category II, listed in

National Register of Historic Places.





Boston Edison Electric Company 25-39 Boylston Street #23-27 built 1906-7; #33 built 1922

Style: Early skyscraper with Beaux Arts detailing; limestone.

Architect: The partnership of Winslow & Bigelow designed the

main building (#23-27) and were responsible for the design of many large, commercial buildings in Boston such as the Walker Building Addition, the Oliver Ditson Building and South Terminal. The addition at

#33-39 was designed by the successor firm of

Bigelow & Wadsworth.

Originally: Built as the Boston Edison Electric Illuminating

Company headquarters.

Current Status: St. Francis House Shelter

Historic Rating: Category IV; designated Boston Landmark





(Y.M.C.U) Boston Young Men's Christian Union 48 Boylston Street Built 1875

Style: high

high Victorian gothic, granite and sandstone

Architect: N.J. Bradlee

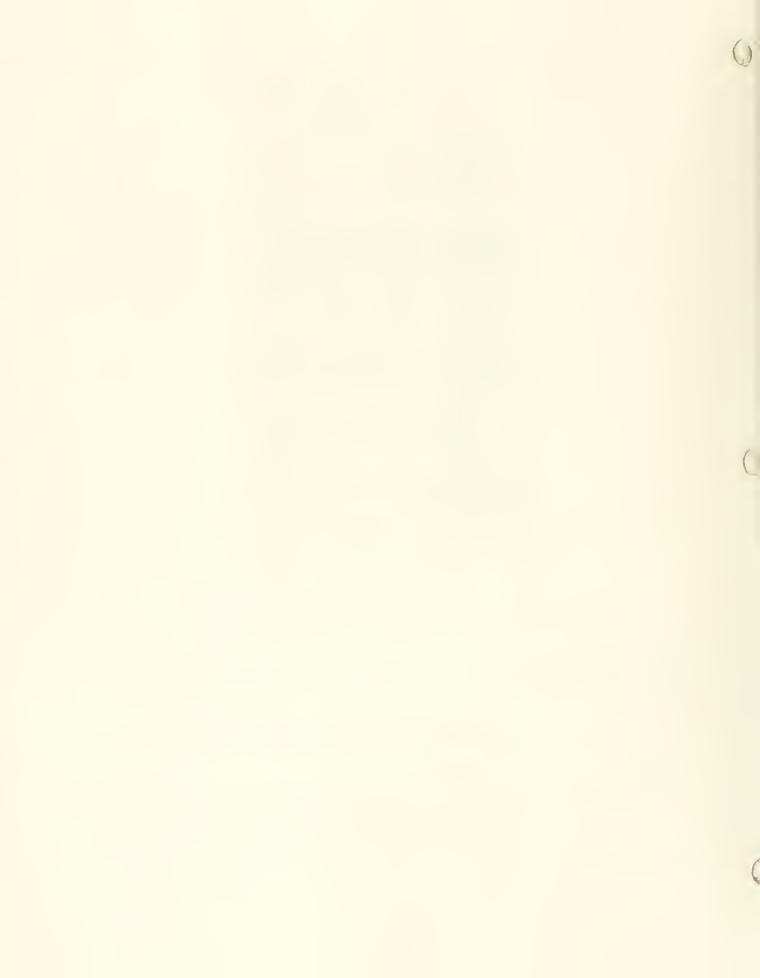
Current status: continues as recreational and fellowship organization with

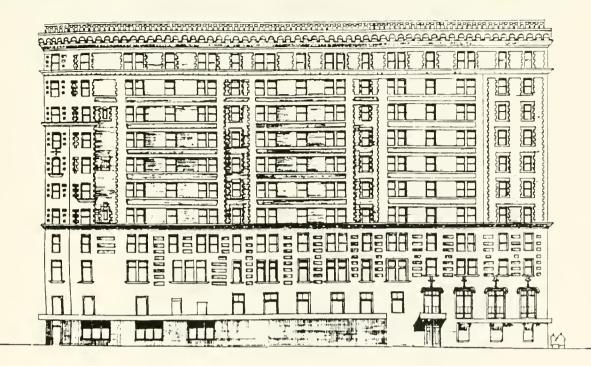
gymnasium and meeting rooms; YMCU would like to

renovate and expand

Historic rating: Category II, listed in National Register of Historic

Places.





Hotel Touraine 62 Boylston Street Built 1897-98

Style:

Free-standing Jacobethan, early skyscraper; brick and

limestone

Architect:

Winslow & Wetherall, native Bostonian architects, also responsible for many large Boston commercial buildings

such as the Walker, Pray and S.S. White Dental

buildings.

Originally:

Built as a luxury hotel on the original site of President John Quincy Adam's mansion house.

Current Status:

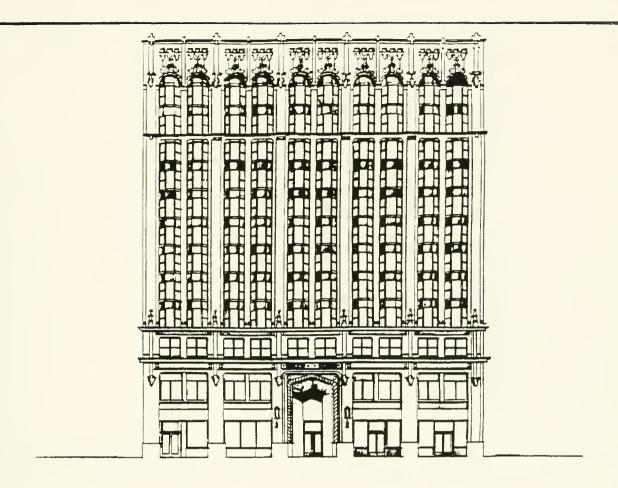
Retail; residential

Historic Rating:

Category III; listed on the National Register of

Historic Places.





Little Building 74-94 Boylston Street Built 1916-17

Style: Modern Gothic, steel frame skyscraper

Architect: Clarence H. Blackall, prominent Boston architect, well

known for his theater designs as well as being responsible for the city's first skeleton construction

building, the Carter/Winthrop building.

Originally: Office building/shopping arcade. This building stands

on the site of the old Hotel Pelham, the first

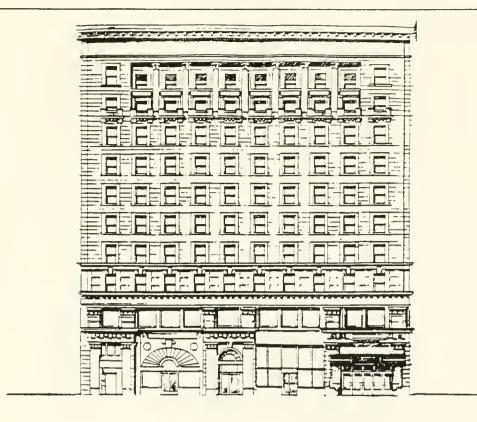
apartment-hotel on the East Coast.

Current Status: Restaurant; retail; office

Historic Rating: Category III; listed on the National Register District of

Historic Places.





Colonial Building/Colonial Theatre 96-106 Boylston Street 1,700 seats, built 1899-1900

Style: Renaissance Revival, 155' "palazzo skyscraper", Milford

pink granite; rich, florid interior with Italian inspira-

tions, unique series of murals

Architect: Eminent theater architect, Clarence H. Blackall, H.B.

Pennell (interior)

Current status: active theater within office building, oldest intact theater

in Boston

Historic rating: Building category III, Theater Category II. Under

study for designation as a Boston Landmark (1986).





Jacob Wirth Buildings 31-39 Stuart Street Built 1844-45

Style:

Attached brick, Greek Revival rowhouses with bow

front bay windows.

Architect:

Developer housewrights Greenleaf C. Sanborn,

Thatcher Ross and Thomas C. Wait

Originally:

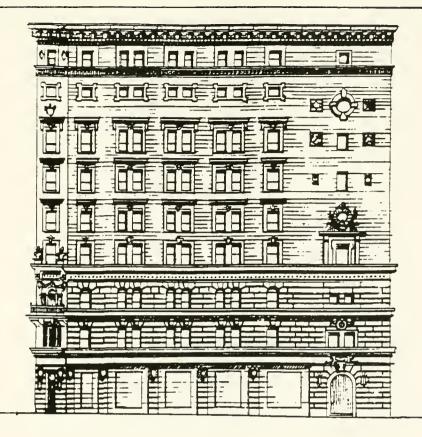
Built as rental units for "gentlemen"

Current Status:

Restaurant of authentic German rood

Historic Rating: Category II; designated Boston Landmark





Masonic Temple 183-87 Tremont Street Built 1897-99

Style: Steel frame "palazzo" skyscraper, Renaissance Revival.

Architect: George Loring and Stanford Phipps, public and

commercial architects.

Originally: Built as the third Masonic Temple on the site as the

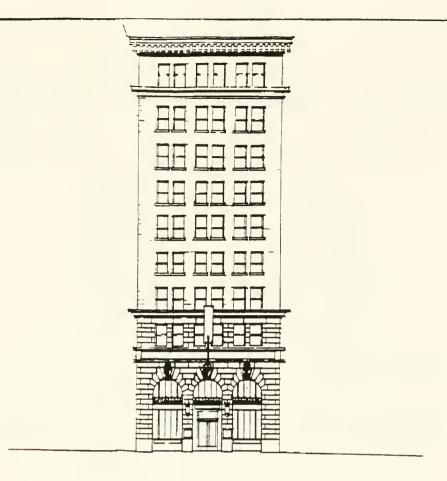
headquarters for the first Masonic Lodge in America and the highest Masonic authority in New England.

Current Status: Masonic Temple

Historic Rating: Category III; listed on the National Register of

Historic Place.





Union Warren Savings Bank 216-18 Tremont Street Built 1925

Style: Late Renaissance Revival, steel frame palazzo

skyscraper.

Architect: Thomas M. James Company, also responsible for

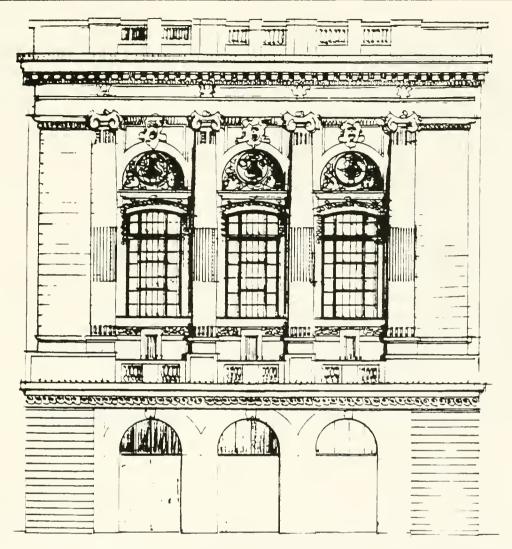
designing the Shubert Theater

Originally: Bank building

Current Status: Office; retail

Historic Rating: Category IV; listed on the National Register of Historic





Saxon Theatre (Majestic) 219-221 Tremont Street 1,000 seats, built 1901-1903

Style: Beaux Arts, granite base, grey terracotta, four 3-story

Roman ionic columns, arches with theater masks and stained glass windows between columns, opulent rococo

interior

Architect: John Galen Howard and James M. Wood

Interior - Henry B. Pennell

Lobby murals by William deLeftwich Dodge who also

painted Library of Congress murals

Originally: used for musicals and light opera, converted to movie

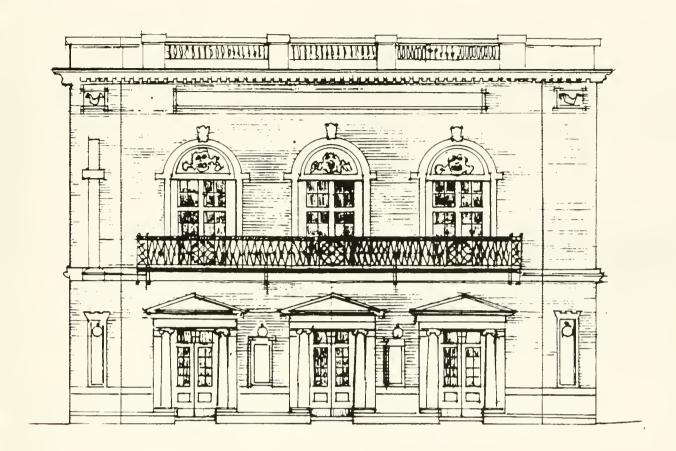
house 1957

Current status: vacant

Historic rating: Designated Boston landmark; interior Category II, exterior

Category III. Listed in National Register of Historic





Wilbur Theatre 244-250 Tremont Street 1,200 seats, built 1913-14

Style:

Colonial Revival, red brick with marble trim including

ionic columns, theatre masks above three arched, elongated

windows

Architect:

Clarence H. Blackall, nationally prominent theater archi-

tect, who designed 6 other buildings in the district

Current status:

active commercial theater

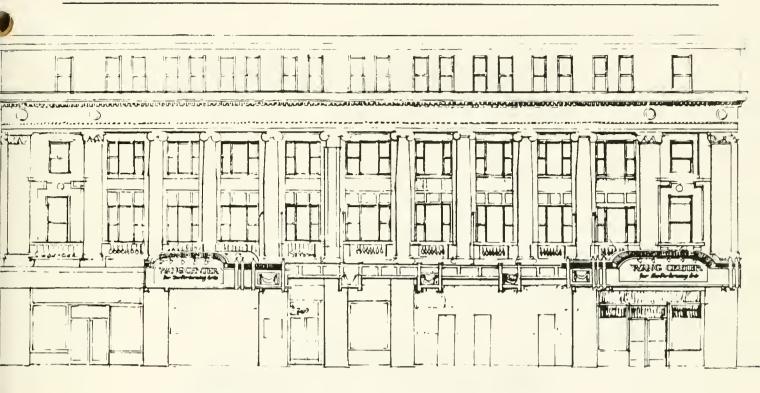
Historic rating:

Category II, listed in National Register of Historic

Places. Under study (1986) for Boston Landmark designa-

tion.





Wang Center (Music Hall, Metropolitan Theater) 252-272 Tremont Street 4,000 seats, built 1923-25

Style:

Renaissance Revival, 155' limestone "palazzo skyscraper", two-story ionic colonnade, Corinthian pilasters, theater

masks along cornice, Louis XIV ornate interior

Architect:

Clarence H. Blackall, nationally prominent theater archi-

tect who designed 6 other district buildings

Originally:

promoted as "the public's castle" with "a thousand and one wonders" it included "the grand lobby with four tiers of promenades, spacious lounges, marble doorways, rose jasper pillers, two 1,800-lb. gold plated chandeliers, bronze details by the Gorham Company, and \$10,000 in gems decorating the central mural painting by Edmund Philo Kellog....Waiting patrons could arrange for bridge parties, lounge in comfortable chairs with the latest magazines, promenade to the music of two lobby orchestras, play ping pong, or visit the chic art deco

restaurant which opened in 1932."

Current status:

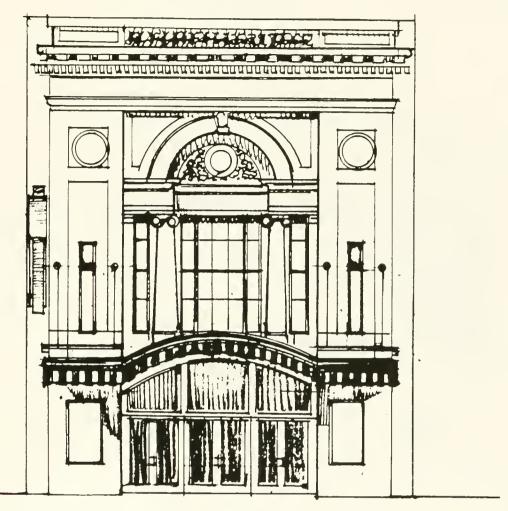
active, largest theater in Boston's history

Historic rating:

Designated Boston Landmark; Category II, listed in

National Register of Historic Places.





Sam S. Shubert Theatre 263-265 Tremont Street 1,600 seats, built 1908-1910, present facade 1925

Style: classically-inspired, two-story Palladian-motif window,

original 1910 wrought iron, French "Adamesque" interior,

and glass marquee

Architect: Hill, James and Whitaker,

Thomas M. James, principal architect also designed Union

Warren Savings on same street

Originally: theatrical high points have included the first Boston

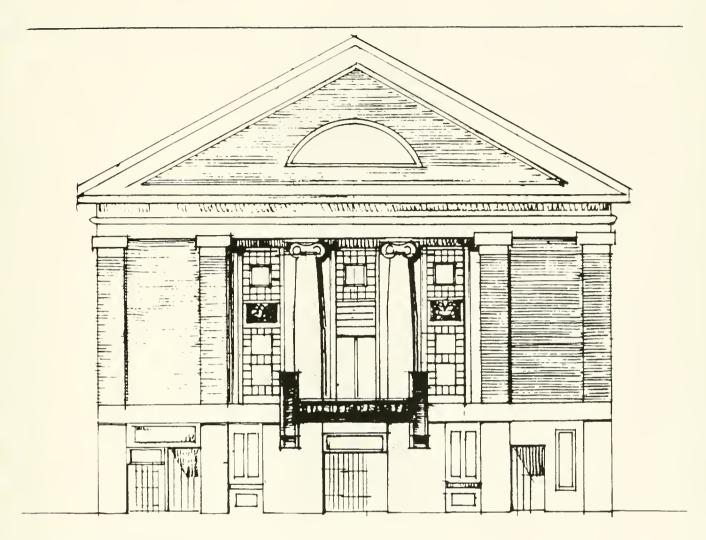
performances of British actors John Gieguld, Maurice Evans, Sir Laurence Olivier, and the 1917 performance by John Barrymore, one of the greatest 19th century

American actors.

Current status: active commercial theater

Historic rating: Category III, listed in National Register of Historic





Charles Playhouse 76-78 Warrenton Street 400 seats, 200 seats, 150 seats, built 1838-9

Style: Greek Revival temple front - red brick

Architect: Asher Benjamin who also designed Charles Street Meeting

House and Old West Church and is famous for his builder's guidebooks which greatly influenced the spread of Federal and Greek Revival architecture throughout New England

Originally: Fifth Universalist Church, then Hebrew Temple, then

Scottish Presbyterian Church

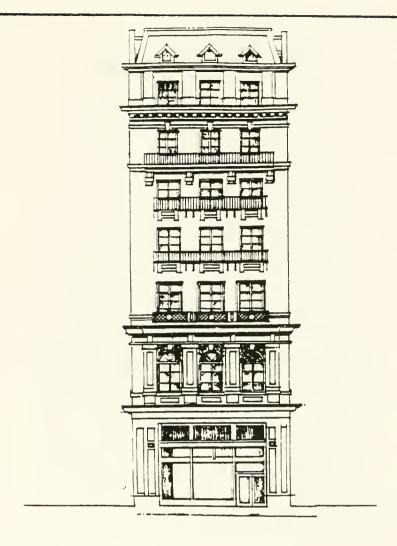
Current status: three small active theaters - the transformation of church

to theater maintained the original facade and interior

spaces but little interior detailing remains.

Historic rating: Category II, listed in National Register of Historic





Bigelow-Kennard Building 511-13 Washington Street Built 1912

Style:

Early Beaux Arts Skyscraper

Architect:

Unknown

Originally:

Bigelow, Kennard & Company jewelry and specialty

store

Current Status:

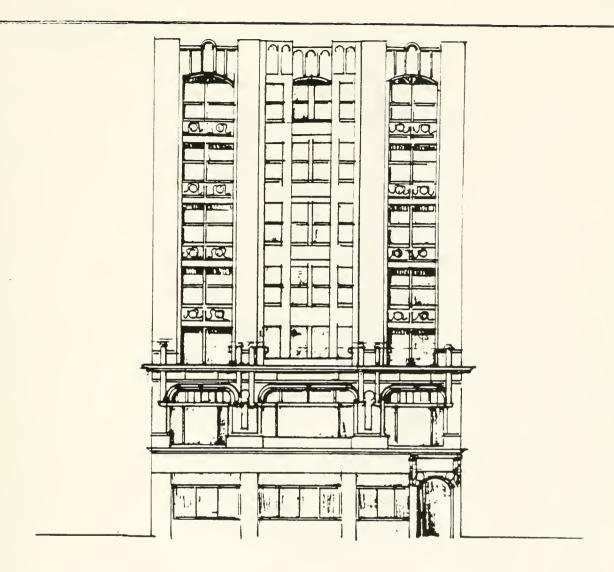
Office; retail

Historic Rating:

Category III; listed on the National Register of

Historic Places.





White Building 515-21 Washington Street Built 1917

Style: Modern

Modern Gothic office building

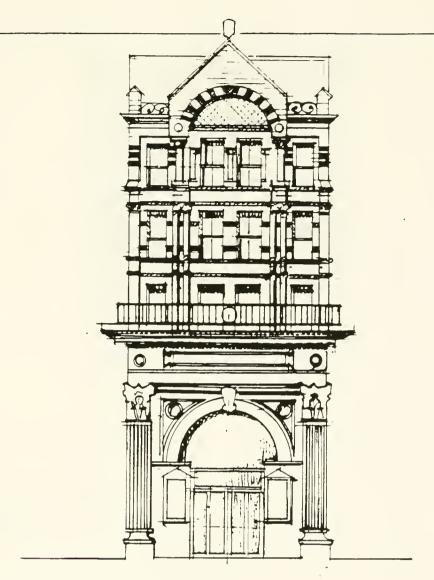
Architect: Blackall, Clapp & Whittemore

Originally:

Current Status: Office; retail

Historic Rating: Category IV; listed on the National Register of Historic





Modern Theater (Dobson Building) 523-527 Washington Street 900 seats, built 1872, theater 1913

Style: high Victorian commercial building with 1913 marble

classical entrance, sandstone and Vermont marble, "French

Renaissance" interior

Architect: 1876 Levi Newcomb and Son, theater: Clarence H.

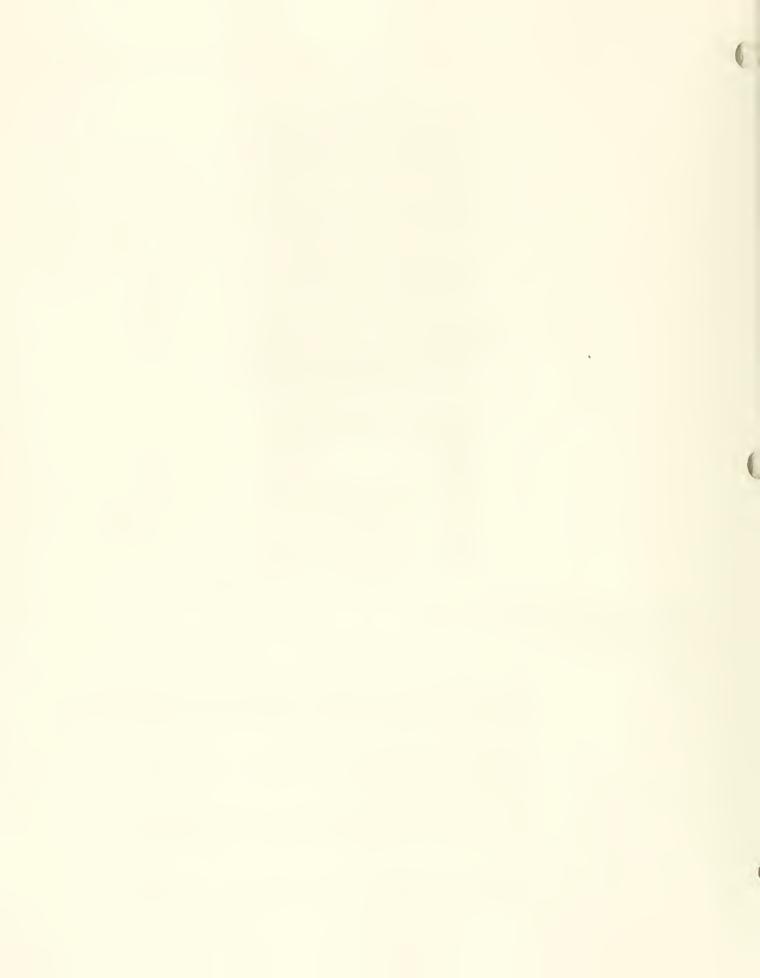
Blackall, Wallace Sabine

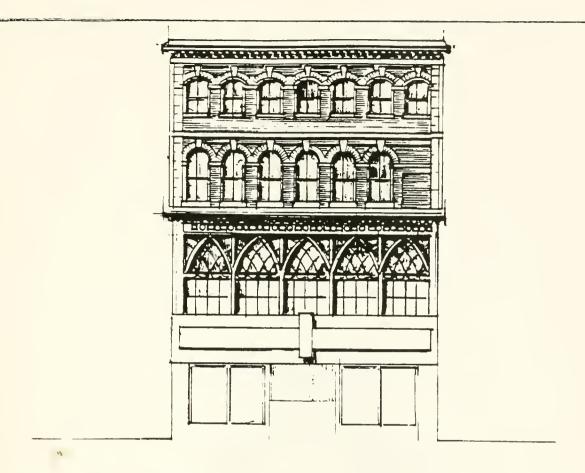
Originally: built as commercial building, in 1913 first Boston movie

theater, later used for vaudeville and burlesque

Current status: vacant

Historic rating: Category II, listed in National Register of Historic





New Adams House Restaurant 531-35 Washington Street Built c. 1866

Style: Mansard commercial building

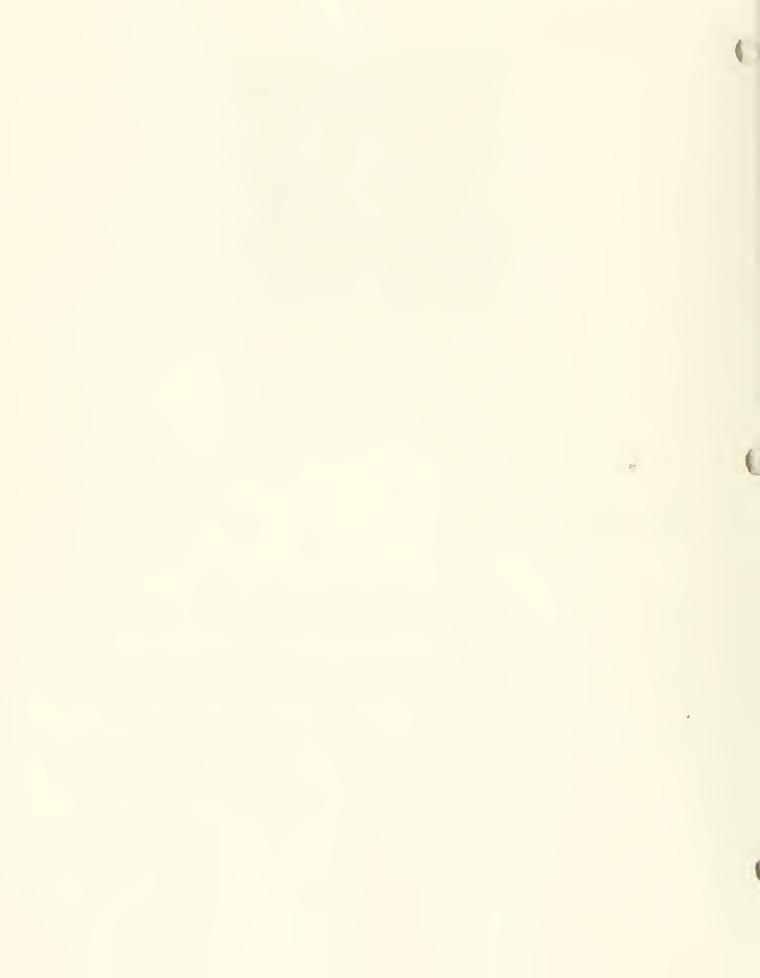
Architect: Unknown

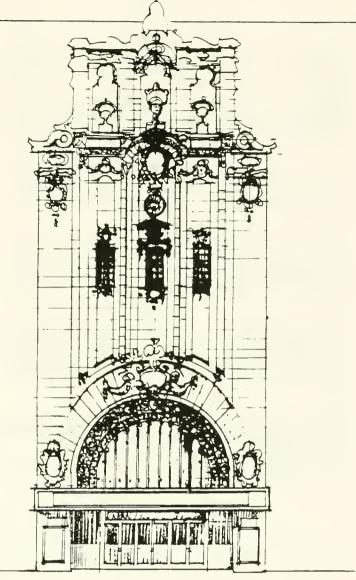
Originally: Weed Sewing Machine Company and men's clothing

store.

Current Status: Restaurant

Historic Rating: Category IV; listed on the National Register of Historic





Opera House (Savoy B.F. Keith Memorial) 539 Washington Street 3,200 seats, built 1925-28

Style: narrow street facade - flamboyant terracotta Beaux Arts

theatre entrance, Spanish baroque inspiration with

garlands, cartouches, allegorical figures, urns, wreaths;

French baroque interior

Architect: Thomas Lamb, nationally prominent theater architect

Originally: vaudeville and film playhouse to honor B.F. Keith,

"father of vaudeville", 1929 to movies (Savoy)

Current status: Opera House for non-profit Boston Opera Company

Historic rating: Under study for designation as Boston Landmark;

Category II, listed in National Register of Historic





Adams House Annex 543-47 Washington Street Facade built 1858-60; interior completely remodeled 1881-82.

Style: Romanesque inspired, restrained mid-19th century,

stone Mansard commercial building.

Architect: Interior by George Wetherall; facade architect

unknown.

Originally: Use was twofold - Washington Street entrance to the

New Keith Theater (razed) and site of the Bijou Opera House. This site is rich in theatrical history including being the first Boston theater illuminated by

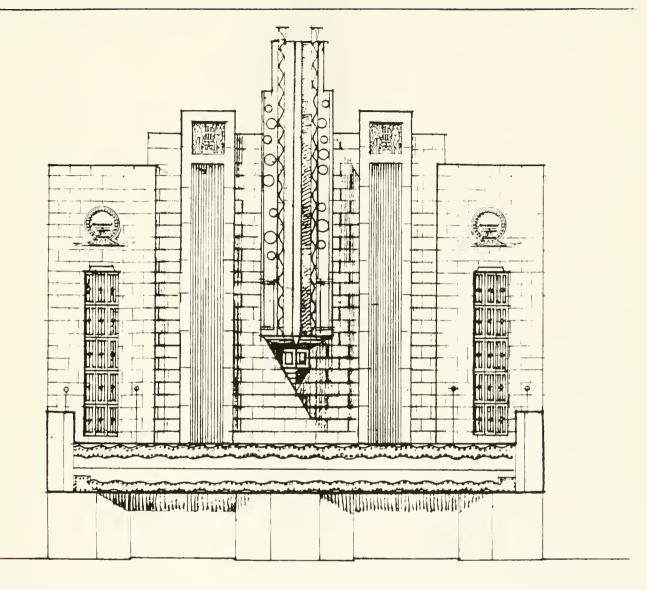
electricity.

Current Status: Pinball arcade; retail

Historic Rating: Category I; listed on the National Register of

Historic Place.





Paramount Theatre 549-563 Washington Street 1,400 seats, built 1930-32

Style:

Moderne theatre facade with Art Deco sign and marquee,

cast stone concrete; Art Deco interior

Architect:

Arthur H. Bowditch, also designed Old South Building

and Hotel Somerset

Originally:

built exclusively for motion pictures

Current status:

vacant, generally intact, renovation and reuse as dance

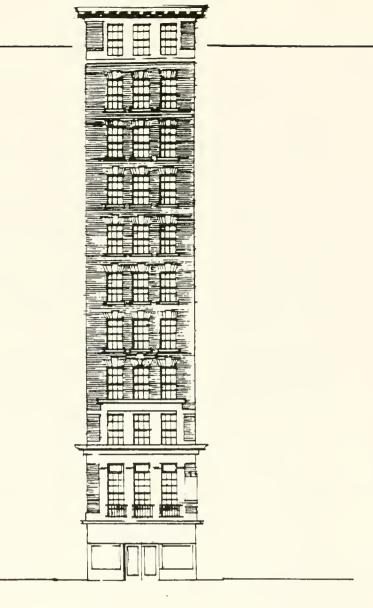
club is underway

Historic rating:

Designated Boston Landmark; Category II; listed in

National Register of Historic Places.





Hotel Avery 589-95 Washington Street Built 1914

Style:

Eclectic Colonial Revival commercial building

Architect:

Clarence H. Blackall & Hurd & Gore; Blackall, a prominent Boston architect, is well known for his theater architecture and was responsible for designing the Wilbur, Modern, Pilgrim, Publix aND Metropolitan theaters.

Originally:

A first class hotel

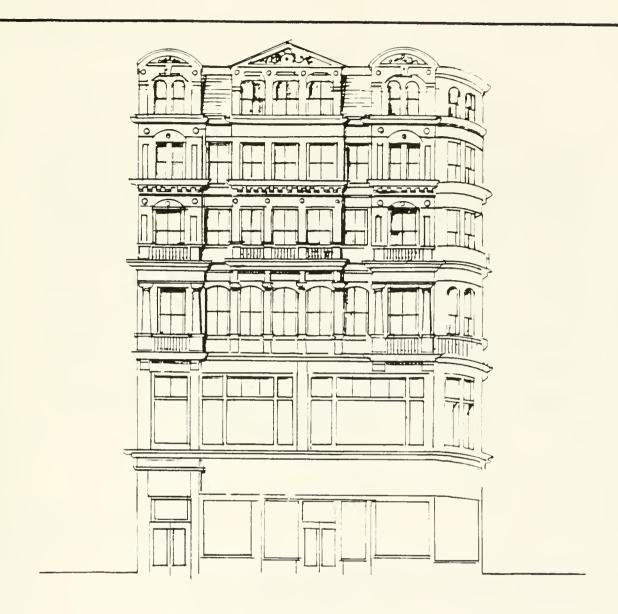
Current Status:

Vacant

Historic Rating:

Category IV





Piano-forte Building 605-11 Washington Street Built 1875

Style:

Renaissance Revival; modern storefront

Architect:

Unknown

Originally:

Headquarters of the Henry F. Miller Piano-forte establishment, a major Boston piano company known nationwide; it is one of the six remaining cast iron

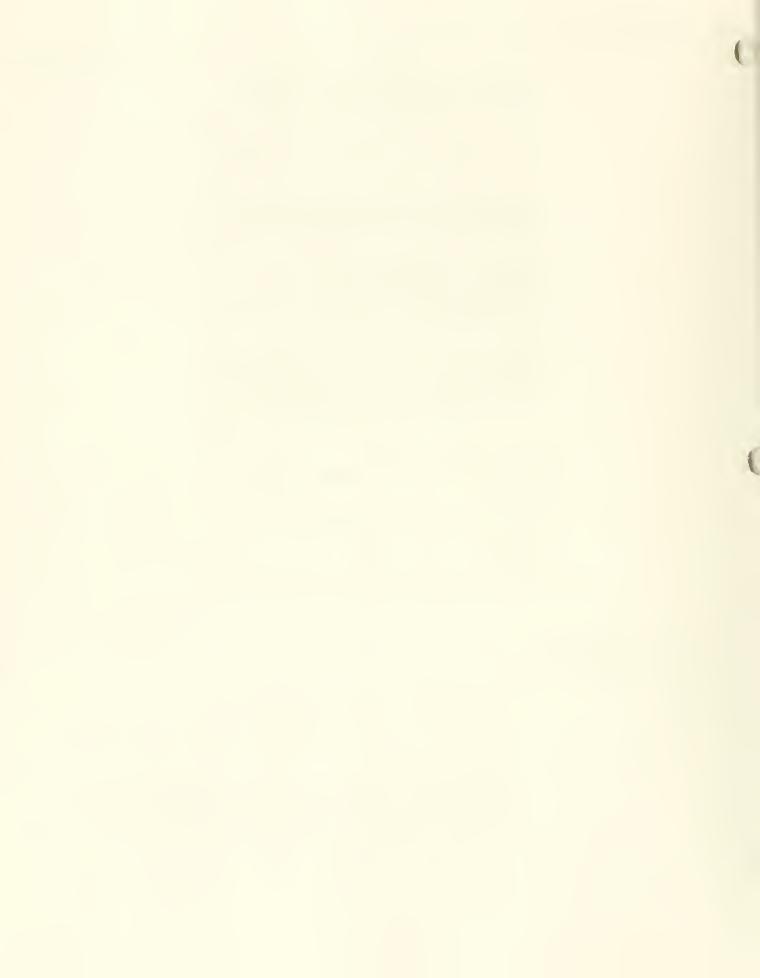
buildings marked on the 1888 Bromley Atlas

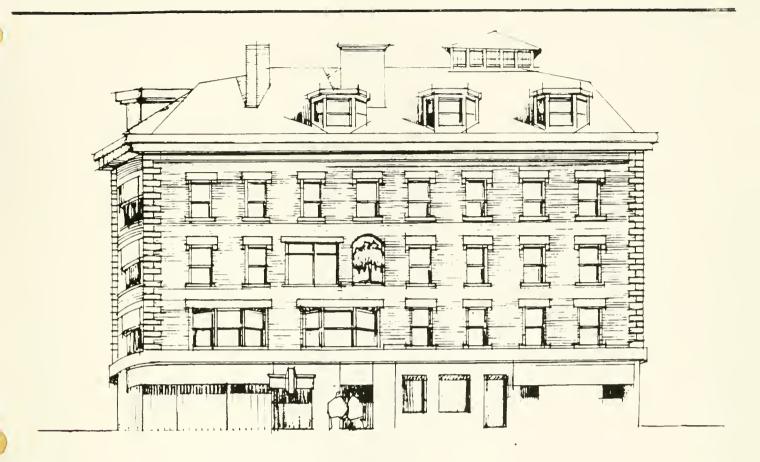
Current status:

Retail, second hand store; upper floors vacant

Historic rating:

Category III





Liberty Tree Building 628-636 Washington Street Built 1850

Style:

19th century commercial bloc, red brick, brownstone

trim, carved wooden Liberty Tree plaque set in niche

Architect:

Amos Cotting, Supervisor

Originally:

Built in shops with two upper floor halls -  $30' \times 75'$  and

40'x80' (Union Hall)

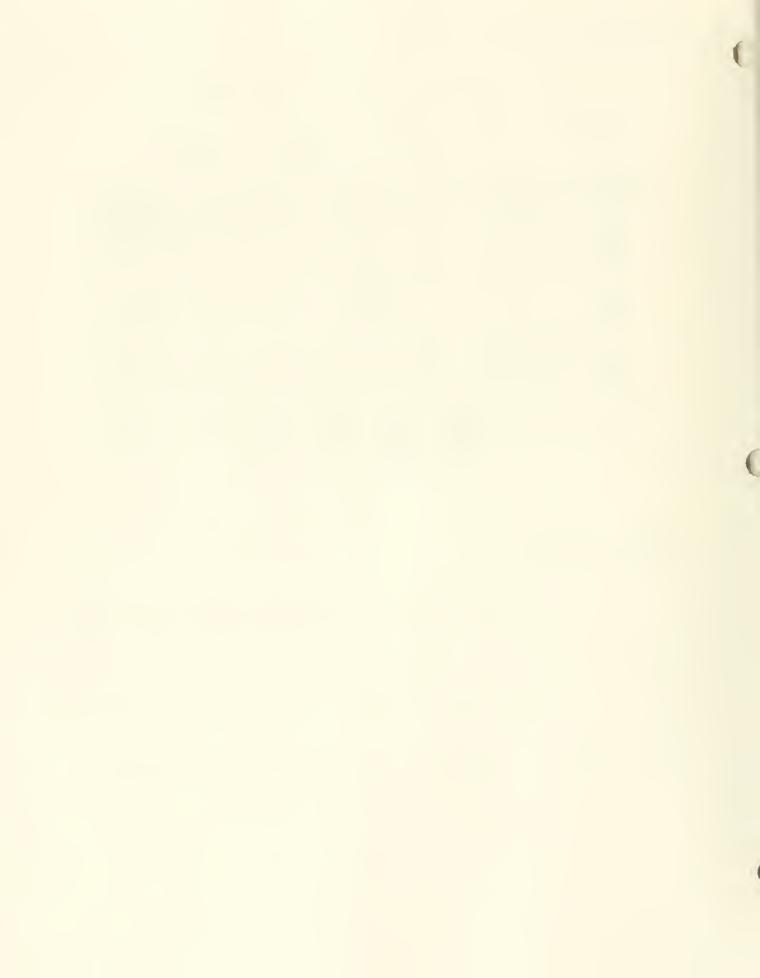
Current Status:

Largely vacant

Historic rating:

Category II; listed in National Register of Historic

Places; designated Boston Landmark





Hayden Building 681-683 Washington Street

Style:

Romanesque with characteristically Richardsonian features

Architect:

H.H. Richardson, eminent architect, one of his few

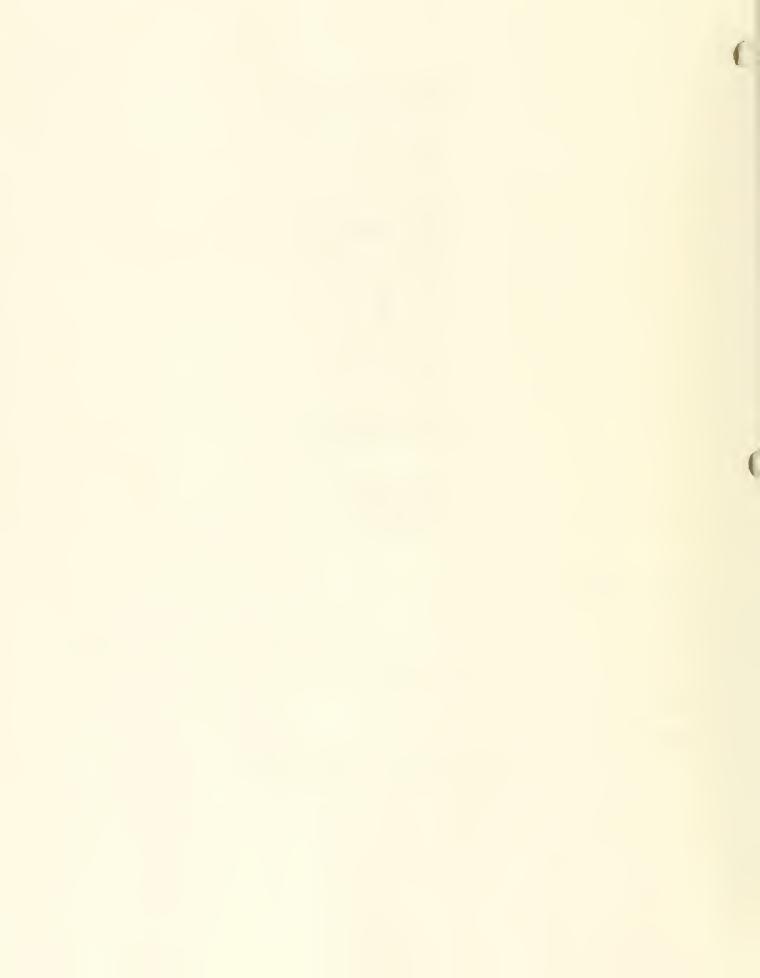
commercial buildings

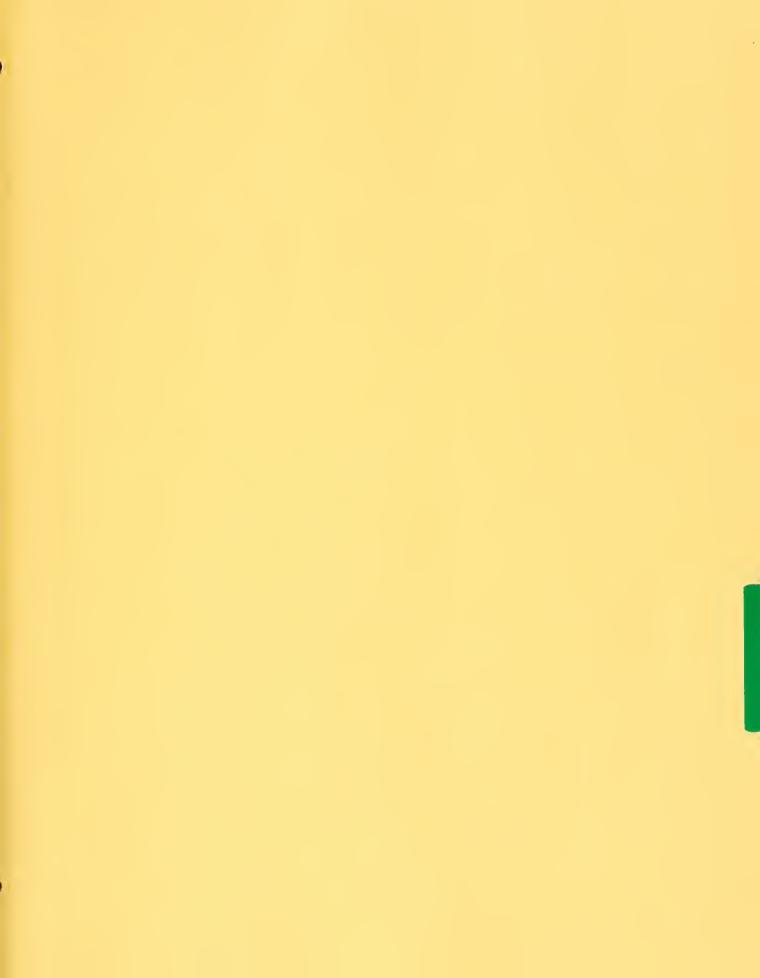
Current status:

Historic rating:

Designated Boston Landmark; Category II, listed in

National Register of Historic Places.







(M+) June, 1979

Moved; date if known
Themes (check as many as applicable)
Aboriginal Conservation Recreation Agricultural Education Religion Architectural Exploration/ Science/ The Arts settlement invention Commerce Industry Social/ Communication Military humanitarian Community/ Political Transportation
Significance (include explanation of themes checked above)
U. p. a production of the control of
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

(NRD/C) June, 1979

BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD

--- CBD 701

Moved; date if kmo	wn		
Themes (check as m	any as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation  Education  X Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (incl	ude explanation of themes	checked above)	
and largely int boyant iron of the turn-of- which avoids co succeeds in its	ere is notable for its act detailing including brackets at the top state the century American ammonplace references simplicity.	ing a cast iron sto story. It is an ex utilitarian commer to past styles and	refront and flam- cellent example cial building instead

Shepley, Rutan and Coolidge, successor firm to H.H. Richardson, also designed the nearby loft building at 9-23 Knapp (1889) as well as better known works such as the Ames Building (1892), South Station and Back Bay Stations (1900), Stillman Infirmary at Harvard, Brown University Library, and Harvard Medical School.

#17-23 Beach was built for Warren P. Weeks (b. 1858), a real estate and insurance broker who specialized in Boston business property. 2

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, <u>Biographical Dictionary of American Architects</u>, p. 136 2. Herndon, <u>Men of Today</u>, Beston, 1892.

for storefronts and cornice.

Designed by Boston firm of Wait and

(NRD/C) June, 1979

Moved; date if known Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitan Transportat	rian

Cutter, who also designed numerous schools, churches, state armories and county courthouses in Eastern, Mass. and New England during the later years of the 19th century. The partners were Robert T. P. Wait (1846-1898) and Olin Cutter. 1

The building was constructed for Andrew G. Weeks, partner in Weeks & Potter, a large and prosperous wholesale drug firm, establishe 1849, which served as an importer and wholesaler of drugs, chemicals and essential oils and was located at 360 Washington.

The building permit indicates that the building was used for light manufacturing, with two stores(presumably located on the ground floor)
In the late 1880's, 27 Beach was occupied by the printing firm of Cripples, Wilson & Co. In 1894 at least one wholesale clothing dealer, Peter Lozoroski, occupied the building. In the 1930's and 40's it was occupied by clothing-related enterprises.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach Knapp" District.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 623 (N.B. Withey lists the 2nd partner as Amos Cutting; however, city directories make it clear that the firm was Wait and Cutter)

2. Herndon, Men of Today, Boston, 1892.

3. Boston, Metropolis of New England, (N.Y. 1889) p. 121.





TH-CBD 403 BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD NR Area C # TH-26 ADDRESS 1-2 Boylston Pl.COR. NAME Boston Repertory Theatre present original MAP No. 24N/12E SUB AREA Theatre City directories and DATE c.1920 structural evidence source (no permit) ARCHITECT Source Boston Repertory Thea-One Boylston Pl. PHOTOGRAPHS 8 6/2 · 79 Ward 5. Parcel # 35 & 36 UTM#19/329900/4690740 TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) restaurant NO. OF STORIES (1st to cornice) 4 plus -RCOF flat cupola \_ dormers \_ MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum. BRIEF DESCRIPTION 7-bay early 20th century commercial building built as a rear addition to #130-132 Boylston Street. Irregular fenestration pattern dictated by utilitarian rather than aesthetic considerations. Offset right entrance, brick segmental-arched single and paired windows with original small-paned sash; arches designed to match those on the side facade of #130-132 Boylston St. EXTERIOR ALTERATION minor moderate drastic CONDITION good fair poor LOT AREA 3841 sq. feet NOTEWORTHY SITE CHARACTERISTICS Located on narrow alley; scale and brick construction harmonize with 19th century buildings along west side SIGNIFICANCE (cont'd on reverse) The building contributes to the 19th century feeling of (Map) Boylston Place but lacks individual architectural distinction. Evidence indicates that it was built

(NRD/C) June, 1979

Themes (check as	many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/	<u> </u>	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Moved; date if known

in 1920-21 on the site of two early 19th c. as a rear addition to #130-132 Boylston Street, to be used as the Seville Restaurant, part of a chain of restaurants and luncheonettes owned by the Ginter Company. The company opened the Seville in 1921 as their sixth restaurant, specializing, like the others, in "tasteful food, pleasant surroundings and low prices." The main restaurant entrance was at #130 Boylston, with the rear addition on Boylston Place serving as a kitchen on the ground level and dining room or function room on the second floor where the theatre is today. Chestnut paneling and a bandstand were uncovered there during construction of the theatre space. The restaurant, later called El Sevilla, continued in operation until 1939. The company also had offices in #130-132 Boylston (called The Ginter Building during the 1930's) and may have used the upper floors of #1-2 Boylston Place for additional office space.

Evidence for the construction date includes permits, which prior to the 1920's describe the previous pitched, slate roofed building; and structural evidence including steel girders used in construction and the fact that #1-2 Boylston Place and #130 Boylston St. shared the same heating plant and were connected on all floors.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Renovated in 1975 as a theatre for the Boston Repertory Company (Wm. Grindering, architect) \* Seats 285.

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. <u>City Directory</u>, 1926 (advertisement, page B)
- 2. Photograph of the houses previously on the site appears in Whitehill's The Neighborhood of the Tavern Club, (Bostonian Society 1971)

<sup>\*</sup> prior to this renovation, the building was used by Ace Recording Studios

whimsical design, a Queen Anne/Romanesque

combination unique in the theatre area

and exceptionally well-preserved, and for

(Map)

Moved; date if known	_
Themes (check as many as applicable	<u>.</u>
Aboriginal Conservation Agricultural Education Architectural X Exploration The Arts settlement Communication Military Community/ Political development	Religion  on/ Science/ int invention Social/ humanitarian X
Significance (include explanation of	of themes checked above)
Lodge, Independent Order of O The Odd Fellows, sometimes a secret society founded in 1 relief for fellow members in established in 1820; by 1888 fifty I.O.O.F. lodges. The chelace until 1888, presumably at 3 Boylston Place.	s the home of the Ancient Landmark dd Fellows (I.O.O.F.) termed the "poor man's Masonry" is 812 for the purpose of providing distress. The first Boston lodge was the Ancient Landmark was one of about apter met at the Elks Hall on Hayward the completion date of their new hall was used as a restaurant called
The building is presently Mansfield Beauty Academy and	used for classes at the is entered through 144 Boylston St.
or programme d	a and a company of the company of th
Preservation Consideration (accessifor public use and enjoyment, prote	bility, re-use possibilities, capacity ection, utilities, context)
N	
National Register: Part of su	lggested "Piano Row" District
Bibliography and/or references (sucrecords, early maps, etc.)	th as local histories, deeds, assessor's
1. Boston City Directories	Secret Organizations, 1969, p. 117.

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BOSTON LANDMARKS COMMISSION Bui	TH CBD 1  lding Information Form Form No. Area CBD  NR Area C # TH-28
	ADDRESS 4 Boylston Pl. COR.
	NAME Tavern Club (since 1887)
	present original
	MAP No. 24N/12E SUB AREA Theatre  DATE c. 1820 style, Deeds 7
	source (see significand
	ARCHITECT
	BUILDER
	Source The Tavern Club OWNER Beza Tucker/ 31 Milk Street
	PHOTOGRAPHS 7 6/1 · 79 .
	Ward 5, Parcel #38 UTM#19/329900/4690740
TYPE (residential) single doub (non-residential)	
NO. OF STORIES (1st to cornice) (asphalt	3 plus
ROOF gable across roofdu	pola - dormers none
MATERIALS (Frame) clapboards shi (Other) (Frame) sto	ngles stucco asphalt asbestos alum/vinyl neconcrete iron/steel/alum.
offset right recessed arche one wide first floor window	ederal row house of Flemish bond brick with ed entrance, eliptical fanlight and sidelights, with Gothic-inspired lintel, rectangular eplayed stone lintels at level 3, brick block or chimney.
EXTERIOR ALTERATION minor mod	erate drastic first floor window opening
	LOT AREA 1890 sq. feet
NOTEWORTHY SITE CHARACTERISTICS	Part of ensemble of 19th c. brick buildings
_along west side of dead-en	d alley in "Piano Row" District.
	SIGNIFICANCE (cont'd on reverse) The building is significant as one of the earliest and best preserved Federal residences in the area
(Map)	and as the home from 1887 to the present of the Tavern Club, a venerable Boston luncheon and dining club.
·	The Tavern Club was organized in 1884 as an inexpensive place for artists, musicians,
	authors and professional men to dine, with membership limited to 100. Members had to have attained an honored position in arts and sciences or be a "proper Bostonian" in the
NRD/C) June, 1979	sciences of be a proper bostomian in the

(NRD/C) June, 1979

Moved; date if known				
Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	escale de catalogo esta escale de catalogo esta esta esta esta esta esta esta esta	Recreation Religion Science/ invention Social/ humanitarian Transportation	

strictest social meaning of the phrase, with most members qualifying on both counts. Presidents in the early years included William Dean Howells, Charles Elliot Norton, Col. Henry Lee and Henry Lee Higginson, and guests included Oliver Wordell Holmes. Mark Twain and Archibald MacLeish

Oliver Wendell Holmes, Mark Twain and Archibald MacLeish. The eclectic English pub/Colonial interior with its cozy

The eclectic English pub/Colonial interior with its cozy, genteel atmosphere features dining rooms, sleeping accomodations and a small theatre for annual club productions. Some Federal detailing survives including the eliptical fanligh and circular staircase. The adjacent Italianate townhouses at #5 and #6 were annexed in 1914 and 1920 respectively. Because of the strong force of tradition electric lights were not installed until the mid-20th century. The club was carefully restored after a fire in 1956.

Before moving to 4 Boylston Place, the Tavern Club had rooms at the corner

of Boylston and Park Square. 5 The club mascot is the bear.

The original owner of #4 Boylston was Beza Tucker, a well-to-do Boston merchant and Cambridge resident who rented the house to Peter Coffin, a commissi merchant. Tucker owned a number of parcels in the area including 1&2 Boylston Pl and 130 and 144 Boylston St. Tucker died in May, 1820 and his will describes the house as "the most southern new brick dwelling house recently erected by me on a court leading from Boylston St. in said Boston lately occupied by Peter Coffin." Assuming Tucker made the will the year he died, the house would appear to date

Preservation Consideration (accessibility, re-use possibilities, capacity (cont below\*

for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

\*Signficance, cont.) from 1819 or 1820. Tucker bequeathed the house to the Am. Education Society?, also known as the American Society for Educating Pious Youth for Gospel Ministry, a nationwide assoc. formed in 1815. The Society sold the house in 1834 to Martha Adams, wife of Rev. Nehemiah, the couple lived there

Bibliography and/or references (such as local histories, deeds, assessor's until 1866. records, early maps, etc.)

1. Boston Traveler, 10/5/1956

From 1866 to 1887 it was owned by Hannah Willey

2. King's How to See Boston, 1895, p. 130

3. Bacon's Dictionary of Boston, 1886, p. 393

4. Richard Herndon, Boston of Today p.104 (1892)
5. Walter Whitehill, In the Neighborhood of the Tavern Club, 1630-1971, (Boston 1971)

6. Tavern Club 50th anniversary publication

7. Suffolk County Courthouse, Deed Book 381 p. 1. A portion of Tucker's will is recorded in the deed book along with the transfer of the property from the Am. Educ. Society to Martha Adams in 1834.

8. Tucker's will is not on file at either the Suffolk or Middlesex Court-houses, therefore the date of the will cannot be definitely determined

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

The double house was built by Henry Hilt, housewright, and was completed by April, 1844. The land belonged to Thomas L. Rayner, who then sold Hilt the house and land at #6 for \$2,250.

Over the years the building was used for a time by Geo. P. Raymond Co, a historical and theatrical costume supplier. Both buildings are now part of the Tavern Club (see form on #4 Boylston Place) #5 was purchased by the Club in 1914 and #6 in 1920.

\*Both Raynor & Hilt lived in the area but not in these houses, which were presumably rented

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Deed Book 529, page 177. April, 1844. 2. SPNEA files, Boylston Place

	BOSTON LANDMARKS COMMISSION Bu	TH-CBD 404 ilding Information Form Form No. Area CBD  NR Ind. #TH-GO  651-657 Washington
		ADDRESS 2-22 Boylston Stor. Boylston Sq. (alley
		NAME Boylston Building (same)
		MAP No. 24N/12E SUB AREA Theatre
		DATE 1887 Building Permit source
		ARCHITECT Carl Fehmer "
		BUILDER Woodbury & Leighton "
八		Boylston Century Building Trust OWNER Market Assoc/ original present
, i	KING BELT BELT BELT BELT BELT BELT BELT BELT	PHOTOGRAPHS 931.79
		Ward 3. Parcel # 4908 UTM#19/330040/4690690 (Ind. Ref. #)
	TYPE (residential) single dou non-residential) merca	ble row 2-fam. 3-deck ten apt. antile and manufacturing
	No. of Stories (125 to estates)	6 plus
		upoladormers
	ROOFflatc MATERIALS (Frame) clapboards sh	
	MATERIALS (Frame) clapboards she (Other) brick SE  BRIEF DESCRIPTION Freestanding design with Renaissance and bays on Boylston (188 ft) a beam storefronts largely of windows; 3rd fl. rectangular arches at level 4-5 in group exterior Alteration (minor - mo	ingles stucco asphalt asbestos alum/vinyl size sandstone concrete iron/steel/alum.  ng Nova Scotia sandstone proto-Commercial Style d Romanesque detailing, with 7 structural and 3 on Washington (82 ft.). Iron post and bscured, 2nd floor paired recessed round-arched ar windows with plain molded architraves;2-story ups of 2-3, heavy cornice followed by 6th fl. derated drastic arcade & plain cornice
	MATERIALS (Frame) clapboards she (Other) brick SE  BRIEF DESCRIPTION Freestanding design with Renaissance and bays on Boylston (188 ft) a beam storefronts largely of windows; 3rd fl. rectangular arches at level 4-5 in group exterior Alteration (minor - mo	ingles stucco asphalt asbestos alum/vinyl size sandstone concrete iron/steel/alum.  Ing Nova Scotia sandstone proto-Commercial Style d Romanesque detailing, with 7 structural and 3 on Washington (82 ft.). Iron post and bscured, 2nd floor paired recessed round-arched ar windows with plain molded architraves; 2-story ups of 2-3, heavy cornice followed by 6th fl. derated drastic arcade & plain cornice ronts obscured)
	MATERIALS (Frame) clapboards she (Other) brick SE  BRIEF DESCRIPTION Freestanding design with Renaissance and bays on Boylston (188 ft) a beam storefronts largely of windows; 3rd fl. rectangular arches at level 4-5 in group EXTERIOR ALTERATION (storeful CONDITION 3000) fair poor NOTEWORTHY SITE CHARACTERISTICS location enhanced by recent	ingles stucco asphalt asbestos alum/vinyl size sandstone concrete iron/steel/alum.  Ing Nova Scotia sandstone proto-Commercial Style d Romanesque detailing, with 7 structural and 3 on Washington (82 ft.). Iron post and bscured, 2nd floor paired recessed round-arched ar windows with plain molded architraves; 2-story ups of 2-3, heavy cornice followed by 6th fl. derated drastic arcade & plain cornice ronts obscured)
	MATERIALS (Frame) clapboards she (Other) brick SE  BRIEF DESCRIPTION Freestanding design with Renaissance and bays on Boylston (188 ft) a beam storefronts largely of windows; 3rd fl. rectangular arches at level 4-5 in group EXTERIOR ALTERATION (storeful CONDITION 3000) fair poor NOTEWORTHY SITE CHARACTERISTICS location enhanced by recent	ingles stucco asphalt asbestos alum/vinylone) sandstone concrete iron/steel/alum.  Ing Nova Scotia sandstone proto-Commercial Style of Romanesque detailing, with 7 structural and 3 on Washington (82 ft.). Iron post and becured, 2nd floor paired recessed round-arched ar windows with plain molded architraves; 2-story ups of 2-3, heavy cornice followed by 6th fl. derated drastic arcade & plain cornice ronts obscured)  LOT AREA 15,390 sq. feet  Freestanding building in prominent corner to construction of plaza in front. Stone veneer elevations only. Across from Liberty Tree Block  SIGNIFICANCE (cont'd on reverse) The Boylston Blog is significant as a distinguished design by a notable Boston architect, as an important example of the transition from traditional load-bearing masonry construction to the
	MATERIALS (Frame) clapboards she (Other) brick ST  BRIEF DESCRIPTION Freestanding design with Renaissance and bays on Boylston (188 ft) a beam storefronts largely of windows; 3rd fl. rectangular arches at level 4-5 in ground (storeful (	ingles stucco asphalt asbestos alum/vinyl sandstone concrete iron/steel/alum.  Ing Nova Scotia sandstone proto-Commercial Styl d Romanesque detailing, with 7 structural and 3 on Washington (82 ft.). Iron post and becured, 2nd floor paired recessed round-arche ar windows with plain molded architraves; 2-sto ups of 2-3, heavy cornice followed by 6th fl. derated drastic arcade & plain cornice ronts obscured)  LOT AREA 15.390 sq. feet  Freestanding building in prominent corner to construction of plaza in front. Stone veneer elevations only. Across from Liberty Tree Blo SIGNIFICANCE (cont'd on reverse) The Boylston be is significant as a distinguished design by notable Boston architect, as an important example of the transition from traditional

June, 1979

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Y Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Architect Carl Fenmer (1835-?) was born and educated in Germany, began practice in Boston in 1870, and was responsible for a number of downtown commer cial buildings and Back Bay residences, most notably the Govenor Ames Mansion a Commonwealth and Mass. Ave. His design for the Boylston Bldg. includes features of the emergent Chicago commercial style but has its roots in the eclectic, ornamental masonry building tradition and displays some wariness of the new construction methods in its use of load-bearing walls on the alley facade. 1

The building was built for the Boylston Market Association, which had been formed in the early 19th century to construct the Bulfinch-designed Boylston Market, one of the city's three major trading centers, formerly on the same sit The new building replaced the 1810 Federal structure and was intended to serve retail uses on the ground floor with office or wholesale space above. At the turn-of-the-century the building was occupied by numerous wholesale clothing dealers.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated a Boston City Landmark, 1977 Recommended for Individual National Register Listing

Present Status: Building is occupied on the ground floor by adult entertainment and other uses and is vacant above. Its significar location, condition and Landmark status make it a clear candidada adaptive re-use.

Bibliography and/or references (such as local histories, deeds, assessor' records, early maps, etc.)

1) Report of the Boston Landmarks Commission on the Poter Designation of the Boylston Building as a Landmark ( of 11/30/1977)

25-39
ADDRESS Boylston St. COR. Bumstead Court
Electric
NAME Boston Edison, Illuminatin,
present original '
was to the day of the same and
MAP No. 24N/12E SUB AREA Theatre
#33-39 1906 permit 4/3/1906
DATE #23-27 1922 permit 8/6/1922
source
1906-Winslow & Bigelow (permit)
ARCHITECT 1922-Bigelow & Wadsworth (permit
source
1906-Whidden & Co (permit)
BUTLDER 1922-Geo.B.H. Macomber (permit)
Edison source
Electric Illuminating
OWNER Company
original present
PHOTOGRAPHS 2 4/4, 9 4/6 .79 .

Beaux Arts skyscraper by well-known Boston

architectural firm, solidly constructed and

The building contributes to the street-

TYPE (residential) single double row 2-fam. 3-deck ten apt.  (non-residential) Boston Edison headquarters
NO. OF STORIES (1st to cornice) 10 plus
ROOF flat cupola dormers
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone limestone concrete iron/steel/alum.
BRIEF DESCRIPTION 7-bay early skyscraper with Beaux Arts detailing. Bldg is asymmetrical, designed with center and one flanking side section. First floor heavily altered, second floor features banded rustication, stone balcony between 2nd & 3rd stories supported on heavy console braces, cartouche over entrance with mosaic "Edison" inscription, copper torcheres set in niches at 3rd story, stone bracketed cornice. EXTERIOR ALTERATION minor moderate drastic heavily altered storefront
CONDITION good fair poor LOT AREA 6700 sq. feet
NOTEWORTHY SITE CHARACTERISTICS
SIGNIFICANCE (cont'd on reverse) Notable

well-preserved.

(Map)

Moved; date if known				*
Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political		Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include ex	planation of the	mes check	ed above)	
flawed as a composit			uilt in two s	_

but is flawed as a composition because it was built in two stages rather than conceived as a single unit. Because of the rigid rules of symmetry which characterize Beaux Art classicism, the resulting structure appears lopsided, as if a west section were missing.

The main part of the building, #33-39, was constructed in 1906-7 by Winslow and Bigelow, the partnership which handled all Edison Illuminating Company construction as well as the design of many large Boston commercial buildings including the Walker Building addition, Oliver Ditson Building (150 Tremont), Board of Trade Building and South Terminal. The addition at #23-27 was done in 1922 by the successor firm of Bigelow & Wadsworth and involved a careful match of style and building materials.

The building continued in use as Boston Edison offices through the 1950's,

when it was sold and converted to stores and offices.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Good candidate for adaptive re-use

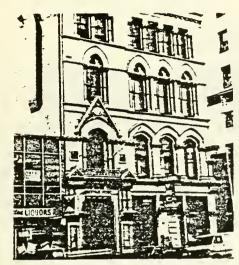
At edge of "Piano Row" district, could be included in future expanded boundries of that district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

(Map)

Moved; date if k	nown			
Thomas (chack as	many as applicab	(م)		
memes (check as	Hally as abblicab.			
Aboriginal Agricultural Architectural The Arts	Conserva  Education  Exploration  settles	ion/	Recreation Religion Science/ invention	
Commerce	Industry		Social/	
Communication Community/ development	Military Political		humanitarian Transportation	
Significance (in	clude explanation	of themes check	red ahove)	
orkurricance (in	CIRCE CENTAMACTOR	or carmes carees	icu above)	
				•
			· amperar	
er gut poss				
Preservation Con for public use a	sideration (access nd enjoyment, pro-	sibility, re-use tection, utiliti	possibilities, ces, context)	apacity
Bibliography and records, early m	/or references (staps, etc.)	uch as local his	tories, deeds, as	sessor's

	TH- CBD 501
BOSTON LANDMARKS COMMISSION	Building Information Form Form No. Area CBD NR Ind.# TH-61
	ADDRESS 48 Boylston St COR_Tamworth St.
•	NAME Boston Young Men's Christian Union - s.



present original MAP No: 24N/12E SUB AREA Theatre District DATE 1875 - Bradlee Drawings - Athenaeum source ARCHITECT N.J. Bradlee " WT Winslow source BUILDER Morton & Chesley source OWNER B.Y.M.C.U. same original present PHOTOGRAPHS

Ward 3, Parcel 4893, UTM# 19/329940/4690700 (Ind. Ref. #) TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential)

NO. OF STORIES (1st to cornice) 5 plus

dormers cupola ROOF flat

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/viryi (Other) (brick) Stone-granite; concrete iron/steel/alum.

for facade sandstone BRIEF DESCRIPTION

L-shaped institutional structure in High Victorian Gothic style; two-part facade with main 3-bay mass with ground floor storefront and side dock tower and ground floor entry that projects slightly

EXTERIOR ALTERATION mimor (moderate) drastic clock tower removed 1927

CONDITION 3000 fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS

Boylston 25.75 39 % 5.524 . 3.301 WORFE

SIGNIFICANCE (cont'd on reverse) The Union was founded in 1851 by Harvard students as a (5.3 biblical christian literature discussion group and evolved into a Tellowship institution; especially for youths in pursuit of careers who flocked to the cities in the SOYLSTON 5: later 19th century. They occupied several structures before building the Boylston St. structure. The site was chosen for its

NRI

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

central location and proximity to many residential neighborhoods, and the building contained retail ground floor space (initially leased to a bank), an auditorium, library, gymnaisium, social and game rooms, and Union offices. Bradlee & Winslow were selected as architects, an obvious choice because Bradlee himself was a life member and brother of a founder. The building is architecturall; significant as the most accomplished example in the High Victorian Gothic style remaining in the Central Business District. Bradlee's firm designed hundreds of structures, many in the CBD; however, few reamin there. The BYMCU originally formed a cluster with the 1867 Masonic Temple and Boylston Hotel, both in the High Victorian Gothic style. The style's popularity as well, perhaps, as its ecclesiastical overtones, befitted the image of a Christian service, fellowship-oriented institution for young middle class workingmen. The Union remains as one of a dozen remaining High Victorian Gothic structures and one of very few built for non-commercial uses.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated a Landmark by Boston Landmarks Commission. Accessibility remains due to continued historic use; open to membership which essentially is public.

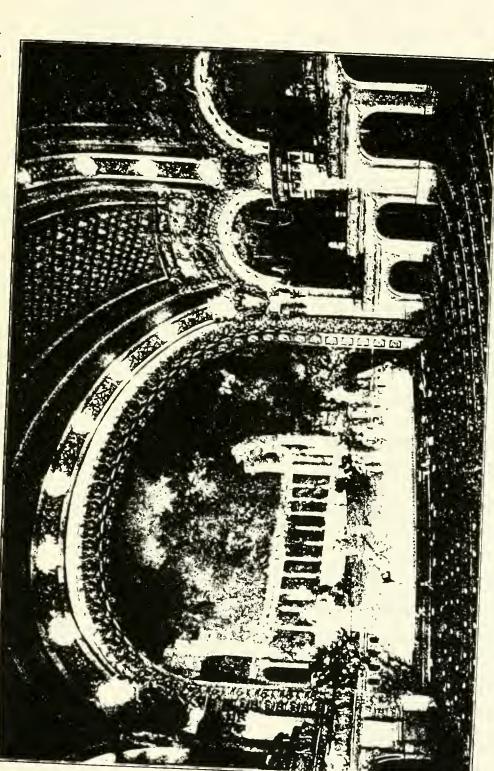
Recommended for National Register listing (individual)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BYMCU Study Report, Boston Landmarks Commission, 10/27/77.

rious one, and above all, the reluctance of the theatrical profession to accept so glaring an innovation as the omission of footlights and the diminution of grease

trees the properties of the state of the same that they can be raised or lowered, the cables supplying the wires being suspended either from the first fly gallery or,



MAJESTIC THEATER, BOSTON, SHOWING INTERIOR LIGHTING.

paint and powder will undoubtedly long stand in the way of a rational stage lighting.

In order to understand the system of stage lighting, reference must be had to a trustical

The footlights are carried across the front of the apron, the lamps being set at a slight angle, as shown by the detail. For a 40-foot curtain opening a good allowance would be to put in 48 white lights, or lamps with clear glass globes, 48 reds and 48 blues, making all the lamps of 32 candle power. The detail shows a typical construction of the footlight trough and hood, both of which are material giving a softer reflection.

better, from the gridiron itself. These rows of lights are called borders, or border lights, and contain the same number of 32-candle-power lamps that are put in the footlights. The footlights, however, are arranged so end of the apron while the border lights are made the full width of the curtain opening. In some entrances the whole frame of the border is suspended in such manner that it can be tilted one way or the other so as to throw the reflections either straight to the rear or more downward. The inner surface of the reflector enclosing the border lights is painted with asborder whith





(residential) single

NO. OF STORIES (1st to cornice)

(non-residential)

flat

ROOF

	Tremont
1	ADDRESS 62 Boylston St. COR. LaGrange, Tamworth
	NAME "62 on the Park" / Hotel Touraine present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE 1897-1898 Am. Arch. & Bldg News <sup>5</sup>
	source (no permit)
	ARCHITECT Winslow and Wetherell " .
	. source
į	BUILDER
	Charlestown Savings, mtge
3	original present
S.	PHOTOGRAPHS $7^{2/1}, ^{2/2} \cdot 79$
	Ward 3. Parcel # 4892 UTM# 19/329900/4690740
double otel	e row 2-fam. 3-deck ten apt.
e)	11 plus_
cnb	oladormers
shing	gles stucco asphalt asbestos alum/vinyl limestone concrete iron/steel/alum.
nding	Jacobethan early skyscraper with principal

MATERIALS (Frame) clapboards shi (Other) (brick)

BRIEF DESCRIPTION Free-standir facades on Boylston (6 bays) & Tremont (14 bays). Detailing over main entrance at center of Boylston and at levels 1-4, which are generally stone with carved architraves and mullions and some ogival arched lintels. Upper floors are brick with stone banding and quoins. Egg and dart frieze, copper cornice, Gothic roof balustrade. EXTERIOR ALTERATION minor (moderate) drastic heavily altered ground level

LOT AREA 15,623 CONDITION good fair poor sq. feet

NOTEWORTHY SITE CHARACTERISTICS Building adapted to downward slope of Tremont between Boylston and Stuart. Key location at major intersection across from Common. Truncated corner emphasizes Tremont/Boylston corner.

Part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) The Hotel Touraine is significant as the theatre area's best example of the Jacobethan style in commercial architecture, notable for its carved stone detailing and as one of the city's finest hotels in the first quarter of the 20th century.

The Touraine was built as a luxury hotel and was described in 1899 as " a large and sumptuously equipped house, with internal decorations in the style of the Chateau

			~
Moved; date if known			*
-			,
Themes (check as many as ac	oplicable)		
Aboriginal Co	onservation	Recreation	
Agricultural Ed	lucation	Religion	
	ploration/	Science/	
The Arts Commerce	settlement	invention	
And the contract of the contra	llitary	humanitarian	
	olitical	Transportation	Constitution,
development	•	468	
Significance (include expla	enation of themse chacks	ad abarra)	•
Blois, a handsome library w	ith 4000 well-chose	n volumes, a vie	ew over the
Common and a telephone in e	very room: R from \$	2 (without bath)	) or \$3 (with
bath), meals a la carte."2	The first proprieto	rs of the hotel,	, J. R.
Whipple & Co, also managed	the Young's Hotel a	nd the Parker Ho	ouse.3
The architects, Walter T			
(1854-1930) were responsible during their ten years of page 1	e for many large Bo	ston commercial	bulldings co Stoinert
Walker, Pray, and S. S. Whi	te Dentil Co Bulldi	ngs in the theat	tre area. as
well as Shreve, Crump and L			
House Annex, and the Jewele			
were native Bostonians who			
Bradlee, Winslow served as death in 1888.	a junior partner wi	th Bradlee until	the latter's
After a quarter of a cen	turv as a first cla	ss hotel, the To	nuraine
gradually slipped in statur			
apartments.			
The Touraine was built or			
Boylston by W.T.Sears, one by Charles Francis Adams.	of the city's earli	est apartment no	the gite of
the mansion house of Pres.	John Quincy Adams.	was ereesed on	ouse 210s OI
Preservation Consideration			
for public use and enjoymen	it. protection, utilitie	possibilities, capa es. context)	ICT FA
	• •		
Nominated for National	Register as part o	i "Plano Row" Di	istrict
		* 140	Boylston St.
Bibliography and/or referen	ices (such as local hist	ories, deedş, asses	sor's
records, early maps, etc.) 1. For a discussion of	the Teachether stre		
Whiffin, Am. Archit	the Jacobethan Sty	Te characterist:	lcs, see
2. Walter Muir Whitehi	11. "The Neighborho	od of the Taverr	n Club"
Bostonian Society,	1971. Quote is from	1899 United Sta	ates guide
by Karl Baedeker.			
3. Boston City Directo	ry, 1900	A - lo 2 + - +	
4. Withey, <u>Biographica</u> 5. Am. Arch. & Bldg Ne	L Dictionary of Am.	Architects	us & contion
6. Brickbuilder Feb. 1	899, vol. 8, n. 38.	Jan 1903, vol.	12. p. 30 (plan
7. Architectural Club	Yearbook, 1897, p.	1 31	, p. Jo (prout
8. Boston Globe 7/20/1	1978 (recent history	y of the hotel)	
9. Photo of 1st floor	before alteration (	SPNEA files)	ville has not as a

BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD NR Area C # T--22 74-94 Boylston St. ADDRESS (main entrance COR. 195-215 Tremont #80) Little Building or NAME Little Building Pelham Building present original MAP No. 24N/12E SUB AREA Theatre DATE 1915-1917 permits and publications ARCHITECT Blackall, Clapp & Whittemore (permit (Little and Russell, consulting arch BUILDER L.P. Soule & Sons Co Arch. Club source Yearbook4 Wm. H. Kent Trus. OWNER Pelham Trust/ 84 Boylston St. original present 6/1, 6/2, 10 6/4.79. Ward 5, Parcel # 1 UTM#10/329900/4690740 TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) stores and offices NO. OF STORIES (1st to cornice) 12 plus dormers ROOF flat cupola MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrere iron/steel/alum. BRIEF DESCRIPTION Modern Gothic steel frame skyscraper with 2-story Tudorarched entrance at #80 Boylston. Generally intact 2-story storefronts of 11 bays on Tremont and 10 on Boylston. Above level 2, building features 4 pavillions, each 3X4X3 bays projecting from main block, each bay with either paired windows and stone spandrals or metal polygonal bays with Gothicinspired metal spandrals, terminating in Tudor arches at level 12. Gothic EXTERIOR ALTERATION minor moderate drastic trim at topmost spandral CONDITION good fair poor LOT AREA 21,211 sq. feet NOTEWORTHY SITE CHARACTERISTICS Prominent corner site at intersection of two major streets and corner of Boston Common. Part of "Piano Row." SIGNIFICANCE (cont'd on reverse) The Little Building is significant as the theatre area's best example of the Modern Gothic skyscraper, as a work by prominent Boston architect Clarence Blackall, and as a (Map) well-preserved example of a less common building type, the office building/shopping arcade. Walter Muir Whitehill termed the Little Building "the most glamorous office building of the era of World War I." 1 (NRD/C) June, 1979\_\_\_\_\_

Moved; date if known
Themes (check as many as applicable)
Aboriginal Conservation Recreation Agricultural Education Religion Architectural X Exploration/ Science/ The Arts settlement invention Commerce X Industry Social/ Communication Military humanitarian Community/ Political Transportation
Significance (include explanation of themes checked above)
The Little Building was advertised as a "City Under One Roof" with 600 offices, 15 stores, 22 shops (featuring "distinctive and correct" merchandise), a post office, restaurants (including an Automat in the basement), a subway entrance and corridors to nearby theatres. The two-story interior arcade and interior vaulting remains intact, along with one complete shop interior and storefront. Similar interior arcades can be found in the Old South Building of 1902 and the Park Square Bldg of 1923. The use of the Modern Gothic style demonstrates the versitility of Clarence Blackall (1857-1942), designer of the neighboring Renaissance Reviv. Colonial and Capital Buildings and the Colonial Revival Hotel Avery and Wilb Theatre. Blackall, best known for his theatre architecture including 14 Bost theatres, also designed the city's first skeleton construction building, the Carter/Winthrop Building (1894). In the theatre area Blackall also did Modern, Pilgrim/Olympia, Metropolitan/Music Hall, Demmon Building and White Building, which is similar to the Little in style and use of pavillion to increase light in interior offices.  The Little Building stands on the site of the Hotel Pelham, the first apartment-hotel on the East Coast (1857)   Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)
Part of "Piano Row" Suggested National Register District
Accessibility remains due to continued use as a shopping arcade/office.
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)  1. Walter Muir Whitehill, "In the Neighborhood of the Tavern Club," Bostonian Society, 1971  2. Architectural Review, September, 1917, p. xxviii  3. Boston Transcript, 11/27/1925 (advertisement)  4. Architectural Club Yearbook, 1915, p. 190 (adv. with illus & caption (also interior and exterior illus, p. 3,4)  5. Am. Arch. and Bldg. News, vo. 112, #2173 (photos, no text)  6. Rand McNally Boston Guide, 1919, p. 29.

TYPE (residential) single

(non-residential) theatr

NO. OF STORIES (1st to cornice)

(Other) brick

ADDRESS 96-106 Boylstoncor.
NAME Colonial Building and Colonial Theatre
present original (same)
MAP No. 24N/12 E SUB AREA Theatre
DATE 1899-1900 building permit opening 12/20/1900
ARCHITECT Clarence H. Blackall "
BUILDER Norcross Brothers "
Frederick S. / Source  Ames Estate / Samuel H. Schwartz Trust 106 Boylston St.
original present 10 %, 7 2/3 .77  PHOTOGRAPHS (interior 11a 1/1,1/2,1/3,1/4,2/5
Z/6) Ward 5, Parcel # 45 UTM#19/329900/4690740
e now 2-fam. 3-deck ten apt.
10 plus _
do mars

ROOF flat MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

10-bay Milford pink granite Renaissance Revival "palazzo BRIEF DESCRIPTION skyscraper". Elevated ground level with intact bronze storefront at #98. 3-story base of building differentiated by stone cornices and varied window treatments. Shaft extends from level 4 to 8 and features banded rustication and single windows in regular fenestration pattern. Building capped by colonnade of 2-story engaged Corinthian columns at level 9-10, EXTERIOR ALTERATION | minor moderate drastic followed by granite modillion 1) one altered storefront 2) orig. iron & glass canopy replace. cornic

(stone) granite concrete iron/steel/alum.

CONDITION (good) fair poor\_ LOT AREA 23.357

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common Part of "Piano Row"

SIGNIFICANCE (cont'd on reverse) The Colonial Theatre is significant as the oldest Boston theatre to survive intact, as a fine example of caroque theatre design by leading theatre architect Clarence Blackall, and as a site rich in theatre history.

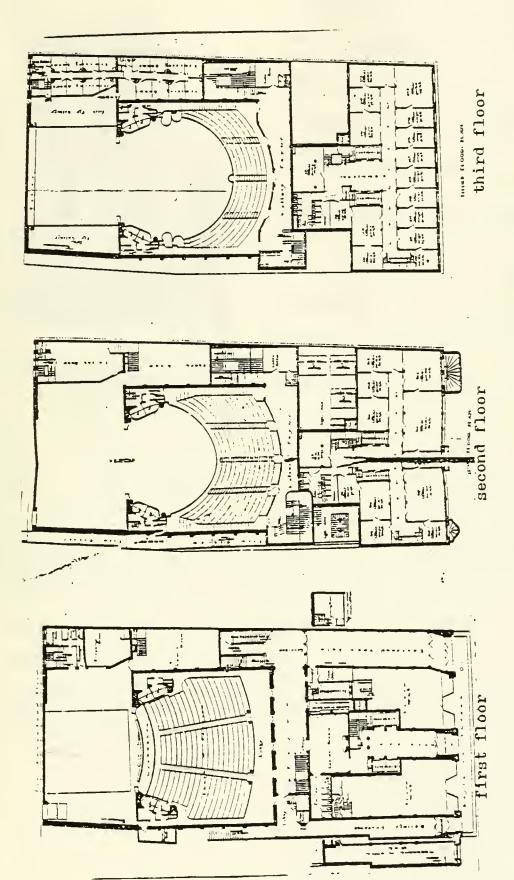
The theatre is housed in the 10-story Colonial Building, one of the city's largest and most modern office buildings time of construction, designed to accomodate 250-300 offices and the 1700 seat theatre. Early descriptions of the theatre correctly

(NRD/C) June, 1979

(Map)

(\*orig. marquee said to be in storage)

Moved; date	if known				ь		1.
Themes (che	ck as many as	applicable)					
Aboriginal Agricultura Architectura The Arts Commerce Communicati Community/ developme	ion	Conservation Education Exploration/ settlement Industry Military Political		Recreation Religion Science/ invention Social/ humanitarian Transportation	CONTRACTOR		
with live hors Colonial was c Ziegfeld repor celebrated for Romberg Orig Architect C rreservati for public Recommen 1) Part of	s nothing Corid interior and Venice He collabor to the tres a series of a ladies roo and a great the mosaic in the mosaic fors L. Habe Co, whose Also not a stone word opened in tedly start association and manage larence Blacon considerations and enjoy dation:  suggested "I	c, Blackall bo with occasi ated with arc including 3 landscapes of moder by Mart frieze in the vaults at the design of the erstroth & Son carvings also able is the gacross the steephis follies as with Rogers and Rogers with Rogers and Rogers and Rogers and Rogers and Rogers with Rogers and Rogers and Rogers and Rogers with Rogers and Roger	the house rrowed on al From the lobby over the ian Pear he audice Librate Saxon to adorn to adorn to actors en Hur. stage or musical stage or stage or stage or stage, resultititional From the stage of	se except its freely from ench accents d.B. Pennell paintings af doorheads by body, ladies torium dome b ry of Congres Majestic, Wil worked on inf rinity Churc contractor, for H.H. Ric which featur a treadmill comedy theat in 1907, and merstein, Irv a Harris. es, context) Register Dist	the art of like the on a seri ter Bouche y Victor D room ceil by Herman so. Penne bur, and terior deschand the Norcross chardson's are in Bost the Coloring Berling of the terior of the	Pompeii, Louis XV es of mura r by urando, a ing panels Schlader- ll was als Shubert. ign, as di Boston Bros., work. riot rac y years th ton. Flo nial is n and Sigm st experie (cont*)	s
Current at a cos	Status: Least of \$1½ mi	sed to the Ju	jamcyn (	o, which res	stored it i	in 1960	
theatres	of which 6	theatre-archi survive in th	ne study	area. The C	olonial Bl	dg stands	
1. Newsr Bosto 2. Ameri April 10 fl 3. "The by Do 4. Broad 5. Withe	paper account on Globe, December Archite 13, April Loors in April Boston Rial ouglass Tuccelway Down Early, Biograph on Public Livels	erences (such as botton H less 21, 1900 at and Buildin 27, May 11, M less 11, 1901 in the Playhouse it, City Consest by Elliot In a conse	erald, and Dec. ng News ay 18 ar ssue (vo s, Conce rvation Norton, Archite s scrapo	July 9, 1899 16, 1900 , illustration of June 1, 19 ol. 72, #1320 ert Halls and League, 1977 Boston, 1978 ects, p. 59-6	and Dec. 3	21, 1900 xt) in for all	ta
			-				



Plans for Colonial Theatre ( G.H. Blackall, arch) from American Architect and Building 72, #1320. News, April 13, 1901, vol.

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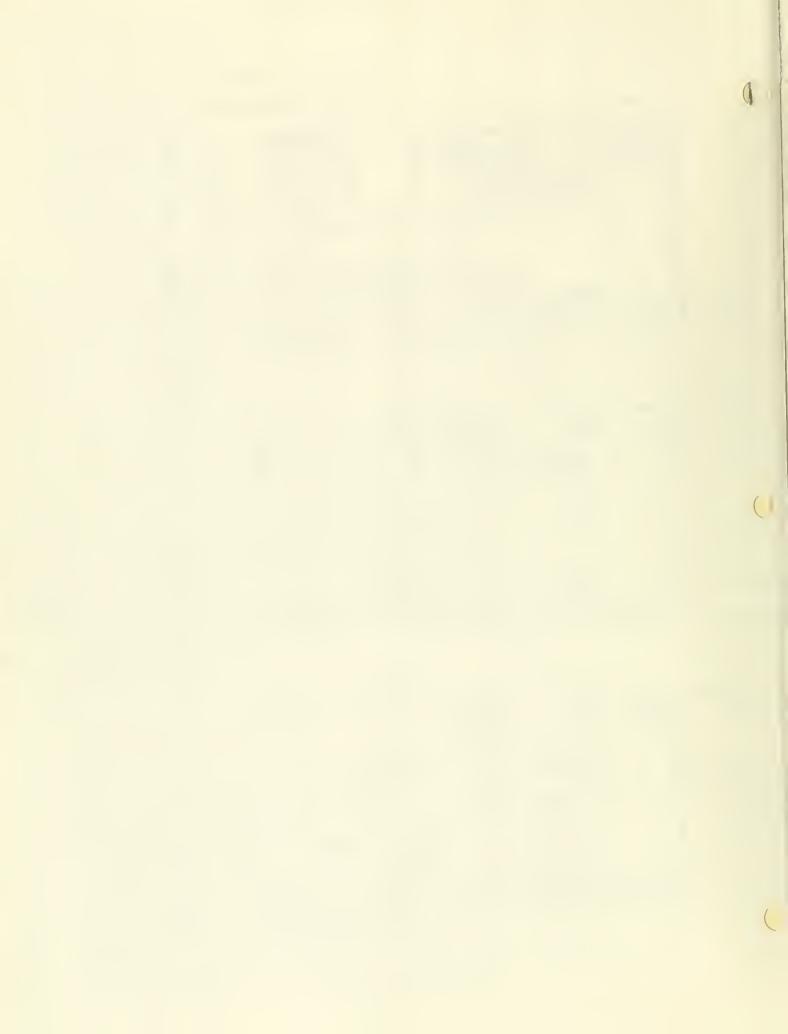
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TH- CBD 410 BOSTON LANDMARKS COMMISSION Building Information Form Form No. \_\_\_Area CBD NR Area C # T4-25 ADDRESS 120-124 BoylstonCOR. Boylston Place NAME Walker Building addition/same present original MAP No. 24N /12E SUB AREA Theatre DATE 1901 building permit ARCHITECT Winslow & Bigelow (permit) . source BUILDER Norcross Brothers David Gopen Trus. OWNER Joseph Walker, Trus. / 120 Boylston Storiginal present Room 801 PHOTOGRAPHS 11a 3/6, 7 2/4 .79 . Ward 5, Parcel # 43 UTM# 19/329900/4690740 TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) stores and offices NO. OF STORIES (1st to cornice) 10 plus\_\_\_\_\_ ROOF flat cupola dormers MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick (stone) concrete iron/steel/alum. BRIEF DESCRIPTION Renaissance Revival addition to original 6-story Walker Building at #114-116, with compatible fenestration and matching horizontal banding. Two bays wide on Boylston and eight on Boylston Pl. original rusticated arched entrance at offset left, lion's heads at topmost corners, cornice removed. EXTERIOR ALTERATION minor (moderate) drastic storefronts altered, cornice CONDITION good fair poor LOT AREA 5277 sq. feet NOTEWORTHY SITE CHARACTERISTICS Corner building facing Boston Common, simplified version of earlier adjacent Walker Building at #114-116, part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) Like the adjacent 1st Walker Building designed a decade earlier by Winslow and Wetherell, the 1901 addition by the successor firm of Winslow and Bigelow makes a significant contribution to the streetscape and is historically a part of "Piano Row" as one of the favored showroom locations.

The addition is four stories taller than

the first Walker Building but carries out

Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation		
Significance (include ex earlier Renaissance H			nitects W	121+

the earlier Renaissance Revival fenestration pattern. Architects Walter T. Winslow (1843-1909) and Henry Forbes Bigelow (1867-1929) were in partnership from 1898-1908 (the firm was Winslow, Wetherell and Bigelow from 1898-1900 and Winslow and Bigelow from 1901-1908). Winslow trained under N.J. Bradlee and entered Bradlee's firm as a junior partner after completing his architectural studies in Paris. After Bradlee's death, he and George Wetherell succeeded to Bradlee's large commercial practice. Bigelow, also a native Bostonian, joined Winslow & Wetherell after study at MIT and in Europe. Winslow and Bigelow buildings include the Boston Edison headquarters at 39 Boylston (1906) and the Oliver Ditson Building at 150 Tremont (1904) in the study area and the Board of Trade Building (1903), Standish Buildings, South Terminal, National Shawmut Bank at 40 Water St and numerous homes and suburban public buildings.

The 2nd Walker Building housed several piano and organ showrooms in the early 20th century including Estey Organ Co, Bates Mitchell and C.P. Trickery in 1910, Chandler W. Smith Co and Emerson Piano in 1905, and Link Piano, Charles M Stieff and Trowbridge Piano Co in 1915. In 1905 the

building also housed nine architects or architectural firms.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects

2. Boston Public Library Card File, Fine Arts Dept.

TH- CBD 411

BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD NR Area C # TH-3C ADDRESS 130-132 BoylstonCOR. Boylston Place Tucker Building (1890's) / Ginter Building (1930's) original MAP No. 24N/12E SUB AREA Theatre DATE 1883-1890 Atlases (no permit) SOUTCE ARCHITECT BUILDER J.P. Cook Sr & Jr/ Shirley J. Federline OWNER Trus for P.T. Nash/ original present PHOTOGRAPHS 7 2/5.79 Ward 5, Parcel # 34 UTM#19/329900/4690740 TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) commercial NO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormers MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl stone concrete iron/steel/alum. (Other) (brick) late

BRIEF DESCRIPTION Narrow 19th century Victorian Commercial building with 1-bay front facade featuring stacked copper window bays(polygonal at level 2-3 and flat at level 4-6) divided horizontally by pressed copper spandrals and flanked by brick piers trimmed with brownstone bands at floor levels. Building terminates with slanted skylight window. Side elevation features four 5-story metal oriel windows. EXTERIOR ALTERATION minor moderate drastic remodelled storefront CONDITION good fair poor LOT AREA 2000 sq. feet NOTEWORTHY SITE CHARACTERISTICS Corner building with secondary elevation facing Boylston Place. Present #12 Boylston Pl. was 1920's rear extension of this building. Part of "Piano Row" ensemble. SIGNIFICANCE (cont'd on reverse) This wellpreserved 1890's commercial building (Map) is notable for its simple lines, lack of unnecessary ornament, pressed copper windows and oriels, and roof skylight taking advantage of the unobstructed southern (NRD/C) June, 1979

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	- CECHECHORESTO

exposure. (Turn-of-the-century photographs show several similar skylights along this stretch of "Piano Row")

Atlases indicate that the building was constructed between 1883 and 1890, replacing an earlier residential building probably dating from the Federal period. It was originally named the Tucker Building after the merchant Beza Tucker, whose daughter Paulina Tucker Nash had inherited her father's land along Boylston including #144 Boylston and #1 and 2 Boylston Pl (see also #4 Boylston Pl)

During the first decade of the 20th century the building began to be used for piano showrooms including that of George H. Champlin and Decker & Son in 1905 and J. Archibald Jackson in 1910.\*

Beginning in 1921 the building housed the Seville Restaurant (later El Sevilla), sixth in a chain of restaurants and luncheonettes owned by the Ginter Company, offering "tasteful food, pleasant surroundin and low prices." At that time a rear addition, the present One Boylston Place, was built to house the kitchen and a large dining room. The Ginter Co, which also operated a retail grocery business, had offices in the upper floors of #130-132 and in the 1930's it became known as the Ginter Building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Contributes to the character of the suggested "Piano Row" district

\* also J.B. Cook Piano Co Bibliography and/or references (such as local histories, deeds, assessor's in 1904 records, early maps, etc.)

Atlases, City Directories , Suffolk County Deeds (#232 p 142)

	TH- CBD 412
BOSTON LANDMARKS COMMISSION	Building Information Form Form No. Area CBD  NR Area C # TH 31
	ADDRESS 136 Boylston St cor.
	NAME present original
	present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE 1890-1895 Atlases (no permit) source
	ARCHITECT
RIFE F	source
	BUILDER
CONN	THEIL A HE TO THE A TABLE
	OWNER Marsh family / present
49/602322212488	PHOTOGRAPHS 7 4/1 · 79
Marie Commission of the Commis	Ward 5 Parcel 33 UTM# 19/329900/4690740
TYPE (regidential) single	double row 2-fam. 3-deck ten apt.
(non-residential)	commercial
NO. OF STORIES (1st to corni	ice)4plus
ROOF flat	cupoladormers
MATERIALS (Frame) clapboards (Other) brick	s shingles stucco asphalt asbestos alum/vinyl stone brownstone concrete iron/steel/alum.
storefront which is not paned windows along the support a metal entable Band of unglazed terra dentil cornice, brick EXTERIOR ALTERATION minor	trim  Queen Anne commercial building with 2-story metal w remodelled on first floor but features 6 small e 2nd level, separated by Doric pilasters which ature. Upper brick levels have flat-arched window cotta decorative square tiles just below brownst parapet later in date.
CONDITION 2000 fair poor	LOT AREA 1914 sq. feet
_	TICS Faces Boston Common. Part of "Piano Row."
NOIEMORIAL SILE CHARACTERIS.	races Boston Common. Fart of France Row.
	SIGNIFICANCE (cont'd on reverse)
	Good example of Queen Anne commercia
(Map)	architecture which contributes to the
	variety of the Piano Row streetscape.
	As the character of Boylston St. began
NRD/C) June 1979	

moved; date if known				
Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	CONTRACTOR OF THE PROPERTY OF	Recreation Religion Science/ invention Social/ humanitarian Transportation	each and each

to change from residential to commercial use in the 1890's, several families along this block replaced their Federal or bowfront Greek Revival rowhouses with 4-6 story Queen Anne commercial buildings, of which #130, #136 and #150 survive today.

of which #130, #136 and #150 survive today.

In the late 1890's, the building housed the showroom for the Guild Piano Manufacturing Co., agency for the Kimball Pipe Organ.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Photo of the building in 1899 appears in The Brickbuilder Vol 8, Jan 1899 page xxii (in photo of 140 Boylston)

TH- CBD 413 BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD

NR Area C # TH - 32 1 38-ADDRESS 140 Boylston St.COR. /S.S. White Dental Co. Bld original MAP No. 24N/12E SUB AREA Theatre DATE 1897 building permit 6/7/1897 source ARCHITECT Winslow & Wetherell " BUILDER T. P. Soule " OWNER George R. White/ Lionel Goldman, Trus original present PHOTOGRAPHS 7 4/2.79 . Ward 5. Parcel # 32 UTM#19/329900/4690740 TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) stores and offices NO. OF STORIES (1st to cornice) 7 plus dormers ROOF flat cupola MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone freestone concrete iron/steel/alum. BRIEF DESCRIPTION Narrow Renaissance Revival steel frame commercial building with two-story metal and rusticated stone storefront, rusticated 3rd floor, and upper stories of Flemish-bond brick with red stretchers and black headers. Stone keystone lintels (levels 4-6), stone architraves (level 7), string courses or stone cornices above levels 1,2,3,5,6, and 7. Copper cornice and balustrade. EXTERIOR ALTERATION (minor - moderate) drastic remodelled storefront CONDITION good fair poor LOT AREA 2000 sq. feet NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row."

(Map)

SIGNIFICANCE (cont'd on reverse) This Winslow & Wetherell design contributes to the "Piano Row" streetscape and was one of a succession of buildings associated historically with the S.S. White Dental Company, one of the world's largest manufacturers of dental supplies and equipment during the late 19th century.

The Philadelphia-based company was established in 1844 and had a Boston store

Moved; date if known			æ
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Significance (include explanation of themes checked above) beginning in 1850, located at various times at 160 Tremont and 114-116 Boylston Sts.in the study area (see forms) The company was reported in 1895 to manufacture "more than three-fourths of all dental goods used in the civilized world" and the Boston store carried a complete stock of the firm's thousands of items.

Because of its location along "Piano Row" the lower floors were also occupied over the years by piano showrooms including that of the Oliver Ditson Company about the turn-of-the-century (see also form for 150 Tremont) and the Crippen Player Company in 1910.

Architects Winslow and Wetherell carried out a very large practice in Boston commercial buildings during their ten years of partnership, 1888-1898. Their other buildings in the study area include the Hotel Touraine, 1st Walker Building, and Pray Building (see forms for 62 Boylston and 114-115 Boylston)

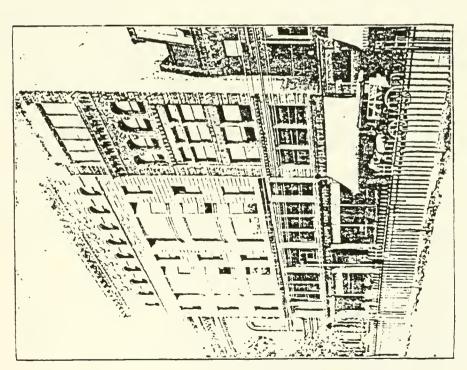
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Boston and its Points of Interest (1895) (Widner Library)
- 2. The Brickbuilder, vol. 8, Jan. 1899, pl. xxii (adv. & photo)
- 3. Boston, Metropolis of New England (1899)

# BOSTON AND ITS POINTS OF INTEREST.

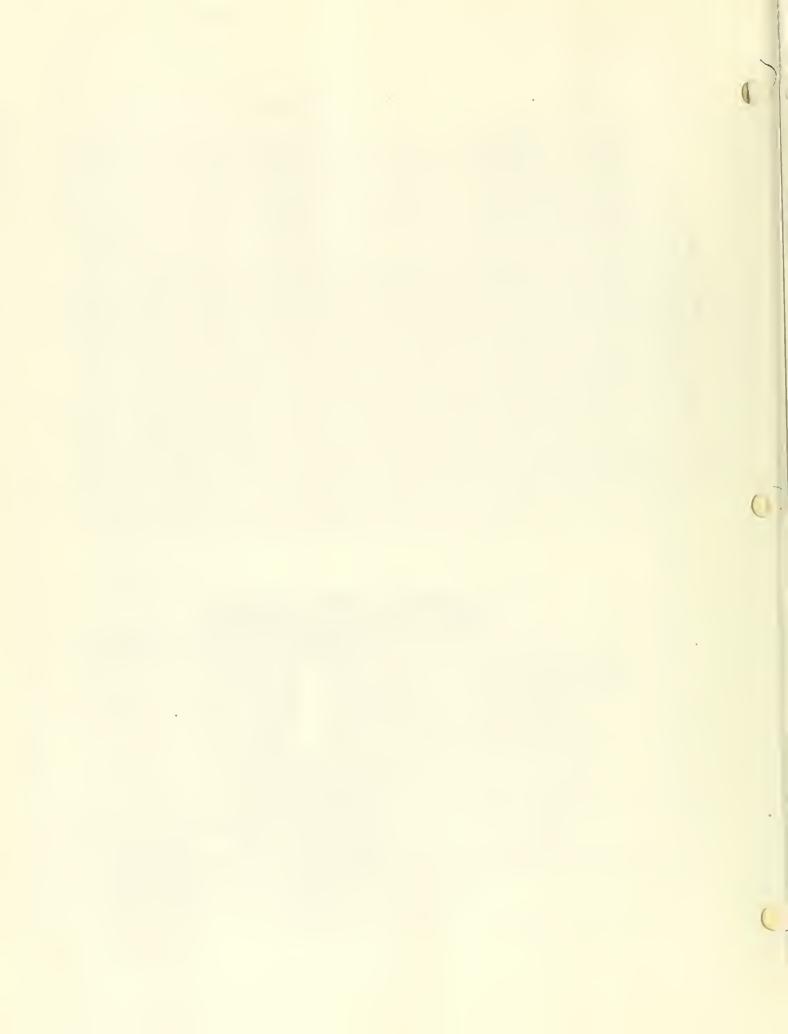


THE S. S. WHITPE, Dental Manufacturing Company, Nos. 110–112 Boyklon Street. The largest concern of its kind in the world, is that of The S. S. White Dental Manufacturing Company, of Philasipha, Pa. This house was established in 1811, by Dr. Samuel S. Wade, who has built up a trade and reputation for the high class of his fields known in every land and chine, and among every people 4 this house compled with its prosperity to a large extent. In 1881, 140 years after the death of the founder, the present company was

incorporated and the name of the honored founder was placed at the head of the company. It is a positive fact that this house manufactures more than three fourths of all the dental goods used in the civilized The headquarters of the company is located at Philadelphia, Pa., the offices occupying a splendid five-story building, at the corner The company maintains branches in Continental capitals. At the main office in Philadelphia is published the "Dental Cosmos," the leading dental magazine of the universe, which was founded in 1859, and which is considered, and is, the highest authority upon the development and progress of the art of dentistry. The S. S. White Dental Manufacturing Company make, not only a ine of dental specialties, but all of the highest class goods, including merit for extracting, cleaning and filling teeth; also electric motors and all of the best tools and equipments for the manufacture of sets of artificial teeth, as well as a full line of porcelain teeth, gold and silver and other requisites of the dental profession. The company has a steel instruments of every kind. At Princes' Bay, Staten Island, is lofirst premiums at the great expositions of the world for the excellence The company, with mighty England, can say that the sun never sets on the products of its industry, for there is no city so densely populated or land so remote that the goods of this paise are not in active demand. The executive oflicers of this great of whom have been trained in the lansiness and are eminent in the world of manufacture and in the business community. The Boston of Chestmut and Twelfth Streets. The building is divided into sales and New York, Brooklyn, Boston, Chicago and Atlanta, and has agents in all of the large cities and towns of the Union, and in the European and the latest improved dental chairs, and every known instrument of large plant at Frankford, Pa., for the manufacture of the very finest cated the factory for the manufacture of dental chairs and heavy goods. Dental Manufacturing Company has received one hundred and eight bonse are: President, Henry M. Lewis: general manager, W. H. Gilbort; secretary, J. Clarence White, and treasurer, Sanniel T. Jones, all branch was established in 1850, and is under the management of Mr. conveniently beated at Nos. 110-112 Boylston Street, in the center of entire floor with an areage of 208 x 56 feet, in one of the largest and nandsomest office buildings in the city, is required for the conduct of The office is charmingly fitted with every facility for The office is most the expeditious filling of orders and a large force of clerks and sales-The company has occupied native Bostonian, and eminently fitted for the successful direction of social circles and his attainments in this business are of the most this most responsible branch. He is popular alike in commercial and men give conrreous attention to patrons. The company has occu-its present office since 1893. Mr. John F. Davis, the manager the shopping district and opposite the famed Boston Commons. This is one of the best equipped plants in the world. The S. S. gratifying nature, both to himself and the parent house, John F. Davis, who has been at its head since 1885. manufacturing departments. and superiority of its goods. the business. world.

Boston and its Points of Interest, Chamber of Commerce publication Walker Building, 114-116 Boylston St. about 1895 (illustration in

of 1895)



BRIEF DESCRIPTION 3-bay brick Federal rowhouse. Of the 3 floors, the first two are heavily altered (originally altered in late 19th c and "modernized" in mid-20th) and only the 3rd floor reveals the original common bond brick, splayed window lintels and brick block cornice.

1st 2 floors totally remodelled minor moderate drastic roof and dormer alterations EXTERIOR ALTERATION CONDITION good - fair poor LOT AREA 4000 sq. feet NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common along "Piano Row", vacant lot to the west (former Mason & Hamlin Bldg location)

(Map)

SIGNIFICANCE (cont'd on reverse) 144 Boylston is historically notable as one of the few surviving Federal houses in the area and one which exemplifies the area's change from residential to commercial uses by the end of the 19th century. Because of extensive alterations the building makes only a minor contribution to the character of the Piano Row area, and its restoration would require extensive reconstruction.

Themes (check as	many as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Deed research indicates that the land was purchased between 1810 and 1816 by Beza Tucker, well-to-do Boston merchant and Cambridge resident who owned several parcels along Boylston and Boylston Place including the present 1, 2 and 4 Boylston Place and 130 Boylston St. (see forms) Tucker appears to have built several brick row houses before his death in May, 1820, including #4 Boylston Pl, which is similar in style to 144 Boylston and can be dated with some certainty to 1819 or 1820. With the construction of Bulfinch's Colonnade Row on nearby Tremont St. between 1810 and 1812, the lower Common area was becoming a fashionable residential neighborhood, and Tucker probably had no difficulty renting his brick rowhouses. Early photographs indicate that the original building had an arched offset right rentrance and elongated second floor windows.

In the 1890's

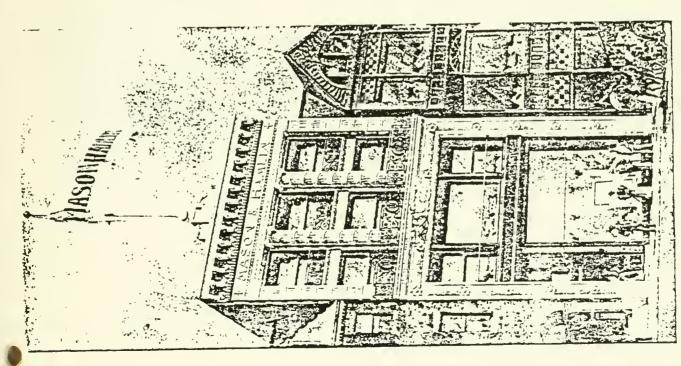
As the area changed to commercial uses, 144 Boylston experienced several

changes on the 1st and 2nd floor including addition of triple-window storefronts at offset left (both floors) and changes in the old gable-across roof and single dormer to a mansard with skylight/shed dormer. The present elegant Colonial Revival interior appears to date from this period. In the early 1890's the lower floors were occupied by Adolf Pauly, seller of furniture and upholstery goods. In 1896 Oliver Green & Co. piano dealership was at#144A In 1897 F.A. Pelton & Co. Pianos was located here, in 1898 the C.C. Harvey Preservation Consideration (accessibility, re-use possibilities, capacity Piano Co., for public use and enjoyment, protection, utilities, context) and in 1904 Knabe Piano

National Register: Part of "Piano Row" suggested district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Suffolk County Courthouse, grantee index, 1810-1816 listings (see also form on 4 Boylston : Pl.)
- 2. Best photograph is in Boston Public Library Print Dept, dates about 1895, shows nearly identical Federal brick rowhouse to the east at #140



Sweden and Norway, these organs received, in 1878, 11 e extraordinary honor of an award of the much coveted grand Swedy-y His Majesty presented one of the Mason & highest medal for demonstrated superiority, while the other American organs were not found worthy of any award. At the world's exhibite n another American maker succeeding in obtaining the the still greater exhibition in 1873. Mason & Hamlin Organs, together with those by other most noted American makers, were again placed m great Paris Exhibition in 1867, they first appeared in competition with instruments of most noted. European makers, to whose surprise they competition with the world, and again the Mason & Hamlin te cerved 11 e test by one of the most competent juries ever assembled, the Mason A familia Organs were declared to be superior, not in one only, but in edpronched, much lessequalled. Exhibited at all of the world's exhibi-In Crouse, set From His Majesty, C. tory is one of the finest in New England and has few, if any, rivals in ions since that of Paris m (867, they have always obtained the highest honors in competition with the leading makers of the world. At the gold medal, Lefferis et Artibus, an honor rarely conferred out of 11 oranes in the world. The building, which is five stories and has a large in 1873. In connection with the factory are extensive lumber yards The Mason & Hamlin Organ and Piano Company, has always sought in everything—tone, action, scales, designs, and, in fact. all that goes to make a perfect instrument, and its success is well deser-Mason & Hamlin in 1861, and was an improvement on the melode n. eminent reputation which this house enjoys for the extraordinary exert ence as musical instrument makers as well as for the thoroughness of in Santiago. Chili, in 1873, they once more received the lughest award S. Centennial world's exhibition at Philad The American Cabinet or Parlor Organ was first introduced by phia, in 1876, where the meed of superiority among American makers w. excellence by the Mason & Hambin Organ and Prano Company, where Boston warerooms are located at No. 146 Baylston Street, and which is the pioneer house in the trade, and whose history is an apt illustration the business which was begun in a small way rapidly, developed to one workmanship and material and elegance of cases, has never been apmaking industry has been perfected and brought to the highest states f completely equipped establishments for the manufacture of organs and incal area, was specially erected for the requirements of the business of what enterprise, ability and perseverance can do in any line of com-Messrs, Henry Mason and Emmons Rambu, under the firm name of Mason & Hamlin. From its inception the enterprise was a success are of extensive proportions, and in 1868 the Mason & Hambu Organ Com pany, was organized and incorporated under the laws of the State of and dry houses, and in the various branches and departments employ This noted establishment was founded in 1851. by In March, 1882, the present company came into exter cated at Cambridgeport, Mass, and is one of the largest and me-The 1-3 The factory of the company is more carnestly, contended than ever before, after a probouged triad ment is given to annskilled artisans, designers and builders. which was the best instrument of its class in previous use. HAMLIN, No. 146 Boylston Street.were found to merit, and were awarded, the first medal. the important qualities of such instruments. ence and was given a corporate title. At the ! Majesty's dominious. mercial endeavor. JO KIIIN MASON & Massachusetts. second medal. the organis of the country. car II. 100

The organ-

Note original appearance of #144 and #150 Boylston at either side. From Boston and Points of Interest, 1895 The vacant lot at 146 Boylston was occupied by the Mason & Hamlin showrooms.



	TH- CBD 414
BOSTON LANDMARKS COMMISSION Bui	lding Information Form Form No. Area CBD
	NR Area <u>C. # TH-34</u>
	ADDRESS 150 Boylston Stcor.
	NAME present original
	present original
	MAP No, 24N/12E SUB AREA Theatre
	DATE 1883-1890 Atlas & style (no permit) source
	ARCHITECT
	•
	BUILDER source
	Dominic R. Gori.Trus.
	OWNER J.B. & A. Glover / original present
	PHOTOGRAPHS 7 4/4, 10 3/1 .79 .
	Ward 5, Parcel # 29-1 UTM# 19/329900/4690740
TYPE (residential) single doub (non-residential)	le row 2-fam. 3-deck ten apt.
	4 plus
•	
ROOF Tlat cu	poladormersskylight
MATERIALS (Frame) clapboards shi (Other) brick sto	ngles stucco asphalt asbestos alum/vinyl neconcrete iron/steel/alum.
1-story cast iron storefrom and brick upper stories, who with rectangular stone lint modernized at the left 2/3r brick corbel cornice and skexTERIOR ALTERATION minor modernice.	erate drastic remodelled storefront and
CONDITION good fair poor	LOT AREA 3663 sq. feet
NOTEWORTHY SITE CHARACTERISTICS_	Faces Boston Common, with vacant lot to
east. Part of "Piano Row"	
	SIGNIFICANCE (cont'd on reverse) This Queen
	Anne commercial building originally
(Map)	extended from 150 to 156 Boylston. The
	half which remains at #150 has been
	considerably altered both at the storefront
(NRD/C) June, 1979	
() 0/ 0 0410 / 1///	

Themes (check as	s many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development		Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
0	9 9	3	 	

and upper levels, which originally featured a 3-story oriel at offset left terminating in a shingled gable pediment with lunette window at level 4. The oriel and gable have been removed and replaced with modern balconies.

For a time the building housed Marston's Food Store and Candy

Shop.

Moved; date if known

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. (N.B. In its scale and what remains of the brick facade, the building makes a contribution to "Piano Row". Restoration of the storefront and oriel would greatly enhance the streetscape.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Photographs 1) Boston Public Library Print Dept. (Boylston St. File) is best photo of original size and configuration of the building when it extended to 156 Boylston

2) SPNEA (Boylston St. file)

3) Boston and Its Points of Interest, Chamber of Commerce 1895, p. 378 (illus. shows part of the bldg)

20 Newbury Street. Senior partner J. Lovell

(NRD/C) June, 1979

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Little, the father of architect Arthur Little, studied at MIT and the Ecole des Beaux Arts and began work as a draftsman in the office of Guy Lowell. He was active in Boston architecture for many years and served as President of the Boston Chapter of the A.I.A.

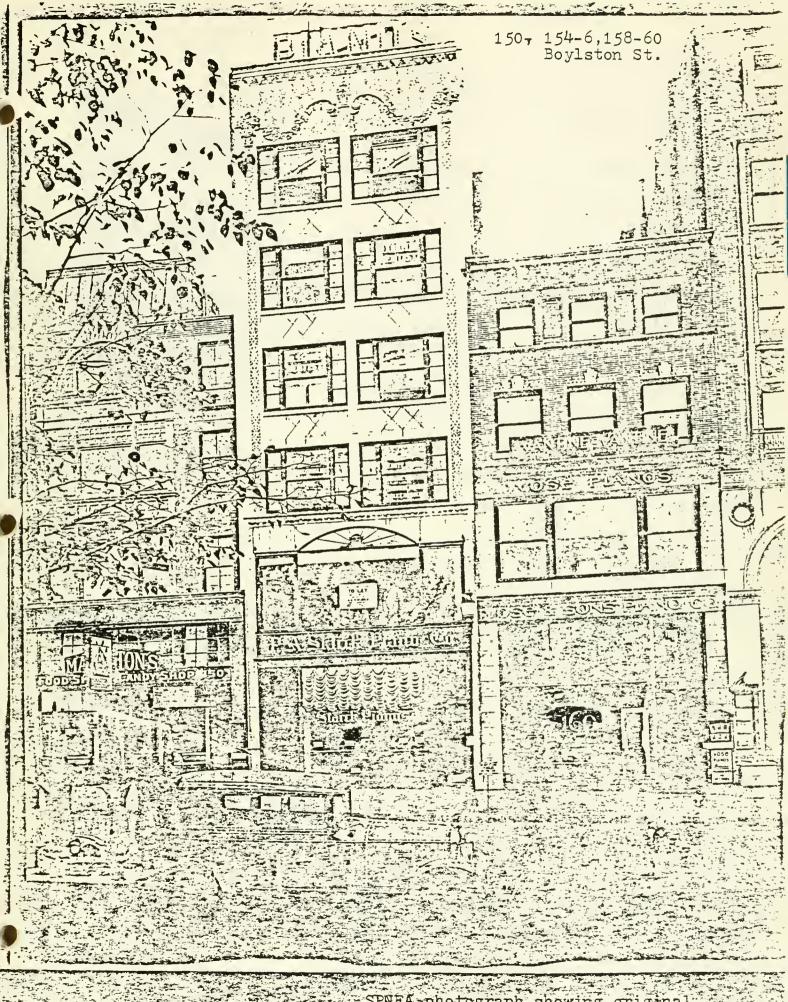
The location, favored by piano companies since the late 1890's, makes it not surprising that the building was occupied for a time by

the P.A. Stark Piano Company.

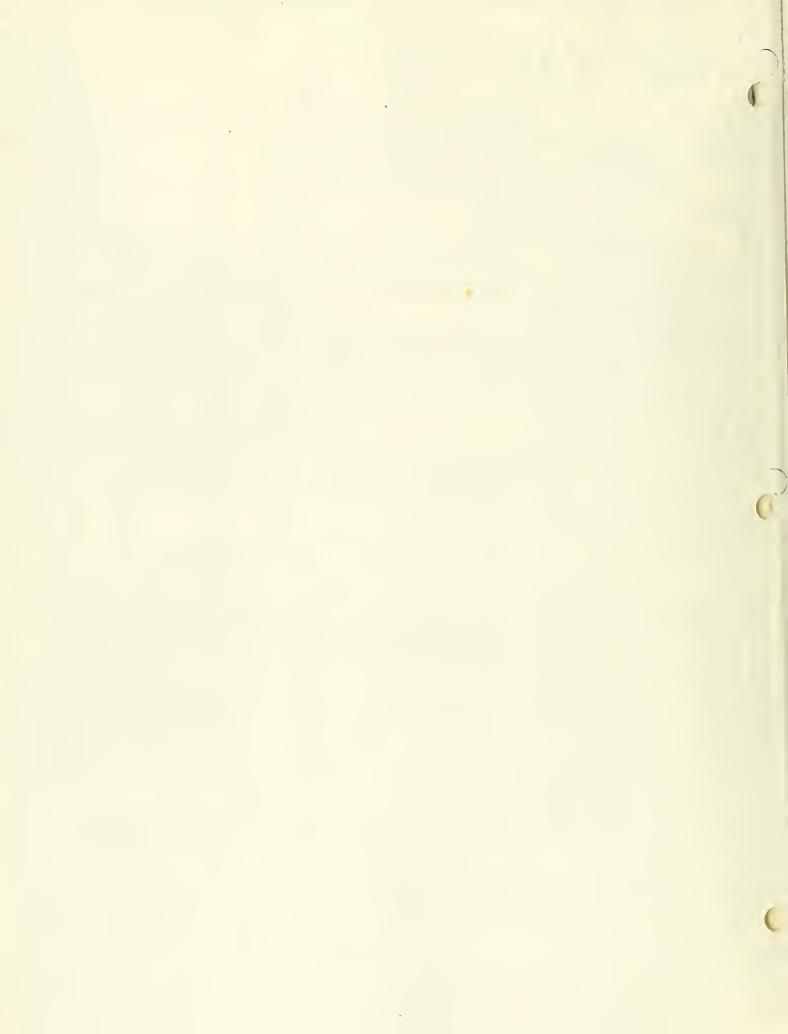
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



SPNEA-photograph showing original facade of #150-Boylston (left) as



BOSTON LANDMARKS COMMISSION Bu	TH-CBD 416  ilding Information Form Form No. Area CBD  NR Area C # TH-36
	158-160  ADDRESS Boylston St. cor.
主题文计量	NAME Vose Building present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE 1899 City Directories (no permit) source
	ARCHITECT
	BUILDER
	George S. The One-Sixty Corporation owner Winslow, Trus/ 160 Boylston
	original present PHOTOGRAPHS 7 5/1 • 79 .
	Ward 5, Parcel # 28 UTM#19/329900/4690740
TYPE (residential) single doub	ole row 2-fam. 3-deck ten apt. mmercial
NO. OF STORIES (1st to cornice)_	4 plus
ROOF flat c	upoladormers
Other) brick tan store DESCRIPTION Small-scal store front, second floor mupper stories by metal Gre	ek wave band, tan brick upper floors with y projecting copper cornice.
EXTERIOR ALTERATION minor (mod	derate drastic remodelled storefront
CONDITION good fair poor	LOT AREA 2756 sq. feet
NOTEWORTHY SITE CHARACTERISTICS_	Faces Boston Common. Part of "Piano Row"
	SIGNIFICANCE (cont'd on reverse)
	Example of turn-of-the-century Renaissance
(Map)	Revival commercial architecture which
	contributes to the character of "Piano Row"
	and served for 37 years as the piano
(NRD/C) June, 1979	

Moved; date if known	
Themes (check as many as applicable)	
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development  Conservation Education Exploration Full transport of the Arts Conservation Education Education Exploration Military Political	Religion Science/
Significance (include explanation of	
	Boston in 1851 by James Whiting Vose,
	ctory at 328 Washington St and later (site of the Bigelow-Kennard Building)
and 791 Tremont St. in the Sc	outh End. The company made pianos
The Vose piano showroom moto 158-160 Boylston in 1899,	presumably the date of completion of ailding does not appear on the 1898 Atlas
	arther confirmation of the 1899 date).

The family-run company continued the showroom until 1936, after which

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

only the factory address is listed in the City Directories.

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Contribution to the Art of Music by the Music Industries of Boston 1640-1936, by Christine Ayars, New York 1937, p. 123-124.
- 2. Undated photograph in SPNEA files shows original storefront in use by Vose & Sons.

Building Information Form Form No. Area CBD

NR Area (# TH-37

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四四日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日日
2000年11月1日
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HIE A CASA

ADDRESS 162 Boylston StCOR. 6-8 Carver St.
Steinert Building NAME Steinert Hall / same
present original
MAP No. 24N/12E SUB AREA Theatre
MAP No. 24N/12E SUB AREA Theatre building permit 2/24/1896  DATE 1896 opening 12/14/1896
source
ARCHITECT Winslow & Wetherell permit source
BUILDER Woodbury & Leighton permit
Annie B. Jerome F. Murphy Jr.  OWNER Crocker et al / 162 Boylston St.  original present
PHOTOGRAPHS 7 4/6 · 79
Ward 5, Parcel#27 UTM# 19/329900/4690740

TYPE		single double al) music sh				concert	<u>ha</u> l
NO. 01	F STORIES (lst	to cormice)	6	plus_			
ROOF_	flat	cupol	a	dorme			
MATER:	IALS (Frame) cl (Other) ()E	apboards shinglick tan (stone)	es stucco asp limestonecon	halt asbest	tos alum/v /steel/alum	vinyl	

BRIEF DESCRIPTION 3 X 9 bay steel frame Beaux Arts commercial bldg. with 3-ba principal facade on Boylston. Indiana limestone base of triple 2-story arches with recessed barrel-vaulted entrance at left flanked by iron torchiers. On upper 4 floors, brick pilasters separate facade into 3 bays of double window units with terra cotta architraves and spandrals ornament ed with garlands & lutes. Anthemion frieze, leafy modillion stone & copper EXTERIOR ALTERATION minor moderate drastic comice.

CONDITION good) fair poor LOT AREA 6828 sq. feet

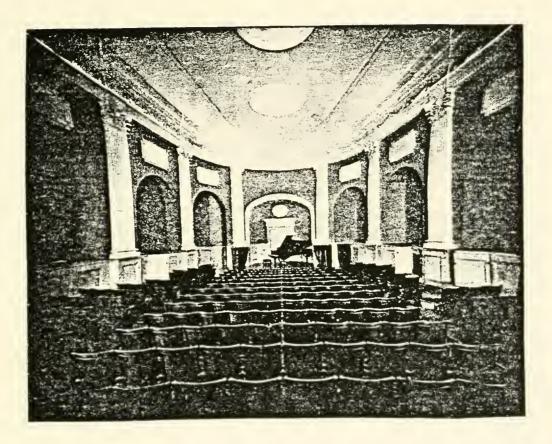
NOTEWORTHY SITE CHARACTERISTICS Corner site with principal facade facing Boston Common. Carver elevation features one tan-brick/terra cotta bay followed by red brick. Second warehouse bldg at #8 Carver. Part of "Piano Row" One of last buildings on Boylston built on solid rather than filled land SIGNIFICANCE (cont'd on reverse)

(Map)

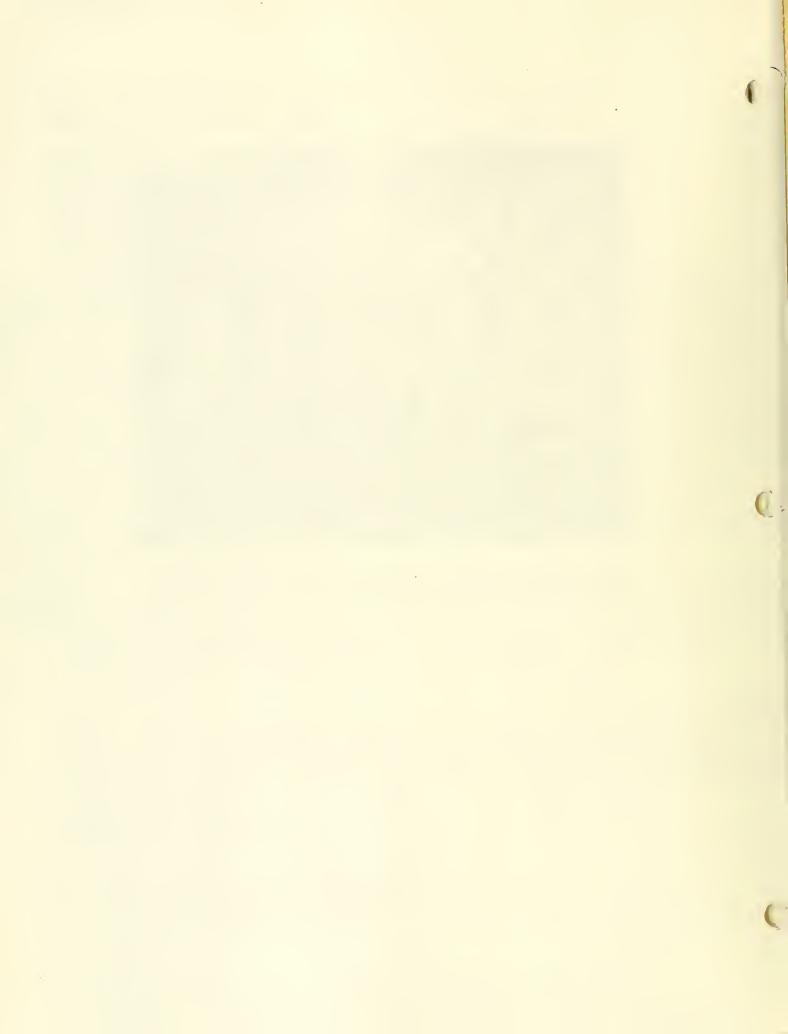
The Steinert Building is significant as a Beaux Arts commercial building of high architectural distinction by the prominent Boston firm of Winslow & Wetherell, as a building still in its original use as the piano showrooms and national headquarters for the prestigious firm of M. Steinert & Sons, and as the location of Steinert Hall.

M. Steinert & Sons, one of the largest and finest music stores in New England, was established in 1860 by Morris Steinert,

Moved; date if known	-\					
Themes (check as many as applicable)						
Aboriginal Conservation Recreation Agricultural Education Religion Architectural X Exploration/ Science/ The Arts X settlement invention Commerce Industry Social/ Communication Military humanitarian Community/ Political Transportation						
Significance (include explanation of themes checked above)  Bavarian musician, musical instrument collector and founder of the New Haven  Symphony (originally Steinert's Family Orchestra). The company opened the Boston  store in 1883 in the Hotel Boylston and moved across the street to the Masonic  Temple in 1895 between demolition of the hotel and construction of the present  store in 1896. Also that year the Boston store became the company home office  mader Alexander Steinert, second of Morris's seven sons. Over the years, Steinert  has served as regional representative for many celebrated plano manufacturers  including Steinway & Sons and Chickering. It carried one offthe largest selections  in the world of first class planos and specialized in instruments of fancy woods.  The Steinert Building contains 3 floors of display rooms, 3 floors of teaching  studios and practice rooms and the 650-seat Steinert Hall, constructed 35' under  ground and considered by some to be one of the most perfect concert halls, acoustically, in the U.S. The Adamesque oval hall featured 2 Art Nouveau murals by  Vellesley painter Chas. Aiken and was used for chamber music and plano recitals until its closing in 1941. It was the scene of several famous debuts in the Harold Bauers (c.1900), Fritz Kreisler's 1st performance on his return to the  J.S and Paderewski's 1st Boston recital. DePachmann & other famous concert artists  ave played there to crowded houses.  Architects Winslow & Wetherell incorporated many technical innovations into						
the building, including an electric generating plant in the annex, and an elaite heating and cooling system for the underground hall.  The prolific Boston firm also designed the Hotel Touraine, Pray Bldg & Walker  Preservation Consideration (accessibility, re-use possibilities, capacity (see form for public use and enjoyment, protection, utilities, context) #62 Boylston)	Bld on					
National Register: Part of suggested "Piano Row" District						
Current Status: Building is accessible and use of space follows origing plan. Interior has been modermized particularly in display rooms on fing floors. Steinert Hall is closed and has experienced flooding and water damage but could be restored. Present management expressed interesting the hall at some future date if it could be made financial feasible to operate.	rst					
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)  1. Advertisement dating 1960 (company's 100th anniversary), framed copin the Steinert Building  2. Boston, Metropolis of New England, p. 147  3. Boston Sunday Journal, 12/13/1896 (desc. of bldg with photo)  4. Architects and Builders Record, Nov. 1896 (copy in Steinert Bldg)  5. The Brickbuilder, Vol 5, #7, July 1896 pl 42 (elevation and interidrawings, no text)  6. Boston Public Library Fine Arts Dept, file on Charles Aiken  7. Boston Transcript, 12/17/1896 (opening of Steinert Hall)  8. Obituary of Morris Steinert, New York Times 1/22/1912  9. Contributions to the Art of Music in Am. by the Music Industries of Boston 1640-1936-by Christine M. Ayars, N.Y. 1937 p. 129-131.						



Undated photograph of Steinert Hall, 162 Boylston







Moved; date if known		
Themes (check as many as applicable)	·	
Aboriginal Conservation Agricultural Education Architectural X Exploration/ The Arts Commerce Industry Communication Community/ development X	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include explanation of t		
wright, between 1803, when he b Davis, and 1807, when he sold h his land to Peleg Mann and Jose #14-16 on their double lot in 1 During the early 19th centur fashionable place to live. The installed in 1821. Toward the neighborhood began to change ch Carver St. The row houses have	ry the area became a pleasant and street was paved in 1818 and land latter part of the 19th century that are a latter, and there was a bordellow been used as nightclubs& restaurate owned by the Ellis Memorial, where	aac some of built  mps the o along ants
		C
geo deservire - · · · -	an equipment of the state of th	
Preservation Consideration (accessibilities for public use and enjoyment, protection	lity, re-use possibilities, capacity ion, utilities, context)	•••
National Register: Part of sug	ggested "Piano Row" district	
Scheduled to be demolished in Building (DEMOLISHED, MAY, 19	1979 for the new State Transporta 779)	ation
Bibliography and/or references (such a records, early maps, etc.)	as local histories, deeds, assessor's	
3, 1976. (see also Suffolk 7 and 218 p. 17)	or the City Conservation League, N County Deed Books 205 p. 146, 219 Weighborhood of the Tavern Club",	
THE THE THE THE TAIL OF THE THE	orphipotitiona or allo tarectil atan	

Bostonian Society, 1971.

To: Leslie Larson - City Conservation League

From: Mary VanMeter

Subject: 12, 14 -16 Carver Street

These four-story brick Federal row-houses located on the Easterly side of Carver Street between Boylston and Eliot Streets trace their origins to the early years of the young Republic. In the 1790's the Southerly edge of the Common was an area of vacant lots. carpenter shops and rope walks. Among the proprietors we find James Bolter as occupant and owner of a lot of land and a carpenters shop valued at \$ 600. His neignbor Isaac P. Davis owned "a lot of Marsh, 1 ropewalk thereon 620 feet by 20 wide" valued at \$ 3000 and also another lot. These lands were bounded South by Pleasant Street. East ty the Common and by various proprietors at the other boundaries. 1 As the town grew, the original Shawmut peninsula was bursting at the seams and new land was needed for residences and commercial activity. Beacon Hill was cut down to fill in coves, Charles Bulfinch was designing mansions, warehouses, stores and was rebuilding and enlarging Faneuil Hall. Asher Benjamin and Peter Banner were designing new churches for growing congregations. Land was subdivided into lots, streets were aid out and nouses were cuilt.

In 1803 Mr. Isaac P. Davis, ropemaker sold his marsh - situd on the newly created Carver Street - to his neighbor James Bolter,

ewright who built No. 12 Carver and who in turn sold his house
enezer T. Andrews, bookseller for \$ 3877 in 1807. Some of the
that Isaac Davis sold to James Bolter became the property of

āte , to Et

Tand 1

Peleg Mann and Joseph Pierce bricklayers who built Nos. 14-16 on 4 their double lot in 1806.

As time went by more and more nouses were built on Carver Street and nearby Park Square, requiring city amembies. Carver Street was paved in 1818 and lamps were installed in 1821. The area became a pleasant and fashionable place to live and as more and more business enterprises encroamed on the Colonial South End many well-known Bostonians moved here. Among them were Dr. Samuel Cabot and Dr. John Phillips Reynolds who lived at 11 and 7 Park Square respectively. Towards the latter part of the 19th century the neighborhood again changed its character as entertainments of various ilk made their appearance. The Cabots backyard was separated only by a fence from a bordello on Carver Street and the sight of its occupants drying their hair, making obscene gestures and embarassing proposals accompanied by derisive laughter made a lasting impression on young Godfrey Lowell Canot and thereby assuring his future support of the New England Watch and Ward Society. William Lorris Hunt had his studic on the corner at 1 Park Square and Boylston Street above a grocery store until 1879. 12-14-16 Carver had their share of nightclubs, restaurants and who knows what else in the course of years. In the period prior to world war I the Ellis Memorial owned No. 12 and maintained a Settlement House there.

These miraculously surviving three Federal rownouses are the st representatives of a bygone era in this district. Built of small fashioned brick - now painted gray - laid in Flemish bond their sing proportions and numan scale create a highly satisfying vista e street and greatly enrich the physical environment. Restoration exteriors and adaption and remodelling the interiors to modern is a nightly desirable and recommended goal.

 $\mathcal{I}_{\circ}$ 020 1 - 1 OU STE '516E

### Sources

- 1. United States Census of 1790. Boston.
- 2. Suffolk Deeds, Lib.205 Fol.146
- 3. Suffolk Deeds, Lib. 219 Fol. 7
- 4. Suffolk Deeds, Lib. 218 Fol. 17
- 5. Belectmen's Minutes 1811-1822.
- 6. Walter Muit Whitehill "The Neighborhood of the Tavern Club 1630-1971"; Proceedings of the Bostonian Society, Annual Meetings 1970-71.
- 7. Building Department City of Boston.



Moved; date if known_ Themes (check as many		P	ecreation	٠
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Industry Military Political	Re Se	eligion cience/ invention ocial/ humanitarian ransportation	
iciana (includ	e explanation of the	emes checked	above)	

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

TH-CBD 703

Moved; date if known	applicable)		-
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include ex	planation of themes chec	ked above)	

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)





## TH-CBD 16

BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD	
ADDRESS 31-39 Stuart Steor.	2
NAME Jacob Wirth Bldgs.	
present original  MAP No. 24 12 E SUB AREA Theatre Distric	t p
DATE 1844-45 Deeds	
source	-
ARCHITECT Source	
EWRIGHTS: Greenleaf C. Sanborn, Thatcher Ross,	
Source was I. Fitzgeraid  Source was J. Fitzgeraid  33 Streat St.  OWNERGreenleaf C. Sanborn   LaGrange St. Realt	5
OWNERGreenleaf C. Sanborn LaGrange St. Realt	=:
original present Trust	
PHOTOGRAPHS	,
Ward 3 Paice 4928 utm = 19/329960)	/ -
Ward 3 Paice 4928 utm = 19/329969/ TYPE (residential) single (double) row 2-fam. 3-deck ten apt. 4690500	) -
(HOR TESTIGEAUTY)	_
NO. OF STORIES (1st to cornice) 3 plus ½ (attic)	
800F nitch-ridge parallel cupola dormers 2 on each building	•
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate to street; slate stucco asphalt asbestos alum/vinyl	•
ROOF pitch-ridge parallel cupola	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair: one-story brick rear ells: 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair: one-story brick rear ells: 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells: 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION (OOF) fair poor LOT AREA 4835 sq. feet	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum.  BRIFF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair: one-story brick rear ells: 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION (OOO) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells; 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION coop ) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate to store to store the store to concrete iron/steel/alum.  RRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells; 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION (000) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS  SI (see	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  HATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) (Drick) stone concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair: one-story brick rear ells: 3 bays above store front:  3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION (OOF) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS  LA GRINGE ST (See	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  HATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) (Other) (Other) stone concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells; 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION (OCO) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS  SI (see	
ROOF pitch-ridge parallel cupola dormers 2 on each building to street; slate  MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  BRIEF DESCRIPTION pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells; 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION 600 ) fair poor LOT AREA 4835 sq. feet  NOTEWORTHY SITE CHARACTERISTICS	
ROOF Ditch-ridge Darallel cupola dormers 2 on each building to street; slate to store to concrete iron/steel/alum.  RRIET DESCRIPTION Pair of attached brick Greek Revival rowhouses with bow-fronted window bays; one story late 19th century storefront addition unites pair; one-story brick rear ells: 3 bays above store front; 3 windows in bay, all have 2/2 sash with flat lintels.  EXTERIOR ALTERATION minor moderate drastic  CONDITION OF SITE CHARACTERISTICS  LA GRINGE ST (See ST. 287 S. 28	
ROOF pitch-ridge parallel cupola	

2409

Stuart

STREET

NRI



Themes (check as man	y as applicable)			
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	settlement	=======================================	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (includ	e explanation of the	mes chech	ked above)	
The restaura authentic Ge	e explanation of the nt buildings are rman food whose little since it:	a long- exterior	term establish facade and in	teri

serving : fitting: shment. The structures are scarce survivors of a century of urban change soon to be the only remaining examples of their type - the bowfronted Greek Revival row house - in an area in which they once abounded. They represent a relatively rare residential type in the central city as a whole which serves as an important stylist: link between the earliest Beacon Hill bowfronts of the Federal period and the Italianate style bowfronts that predominated the new South End in the 1850's and '60's. Built by developer housewrights quite active in the South Cove area, they were soon sold to "gentlemen" for rental purposes. Jacob Wirth bought #37 in 1878 as his dwelling above and restaurant below; subsequently he leased #31-33 in 1889 and constructed the storefront that now unites them. The heirs of Jake Wirth, originally a baker, opera the restaurant until 1965.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated exterior and interior as Landmark by Boston Landmarks Commission in restaurant use -- continuing its historic function immediately accessible for public use and enjoyment.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Study Report, Boston Landmarks Commission, 10/27/77. Whitehill; W.M. A Seidel for Jake Wirth (published privately 1963).

The Neighborhood of the Tavern Clube Bostonian Society, 1971.





Hagan Bonish Otto Day III





BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD NR Area C #TH-13 ADDRESS 174-5 Tremont StCOR. Avery St. NAME Evans Building Evans House present original MAP No. 24N /12E #175 185 SUB AREA Theatre 1839-60 Deeds 1 #174 1866-1869 Deeds ARCHITECT Source BUILDER probably Wm. Evans (owner, was a source contractor) Henry H. Levin, Trus. Orrin-Henry Realty Trust OWNER Wm. Evans original present 175A Tremont St PHOTOGRAPHS 3  $\frac{1}{5}$ , 5  $\frac{2}{4}$ ,  $\frac{2}{5}$ ,  $\frac{2}{6}$ ,  $\frac{2}{6}$ # 4863 UTM#19/329900/4690740 Ward 3. Parcel apartment hotel residential single double Unknown # of TOW. 2-fam. apt. orig. units 3-deck (non-residential) NO. OF STORIES (1st to cornice) plus #175 3 single ROOF copper mansard cupola dormers #174 2 double MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick Stone brown stone concrete iron/steel/alum. BRIEF DESCRIPTION French Academic residential building erected in two parts, with slightly different fenestration at #174 and #175 sides.Original rusticated ground level replaced by 2-story cast iron storefront now visi ble only at level 2 with its 6 wide show windows; upper 3 stores of brownstone with segmental headed windows and molded architraves with keystones, 7 bays wide. Brick Avery st. facade with rectangular windows. EXTERIOR ALTERATION minor moderate drastic major changes at level 1 & 2 spalling Avery St. facade dates from 1916 LOT AREA 4917 CONDITION good (fair) poor stone NOTEWORTHY SITE CHARACTERISTICS Anchor building along upper Tremont side of suggested "Piano Row" district; corner lot forms natural division; bldg faces Boston Common. SIGNIFICANCE (cont'd on reverse) The Evans House is significant as the theatre area's only surviving French Academic brownstone residential cuilding& as one of the city's early residential hotels. It was probably (Map) the first building to break the unity of Bulfinch's Colonnade Row . As a prime location along the original "Piano Row" the building also housed several piano showrooms over the years including Emerson (1870's). Woodward & Brown (1880's) and Vose Piano Co (1890's). (NRD/C) June, 1979

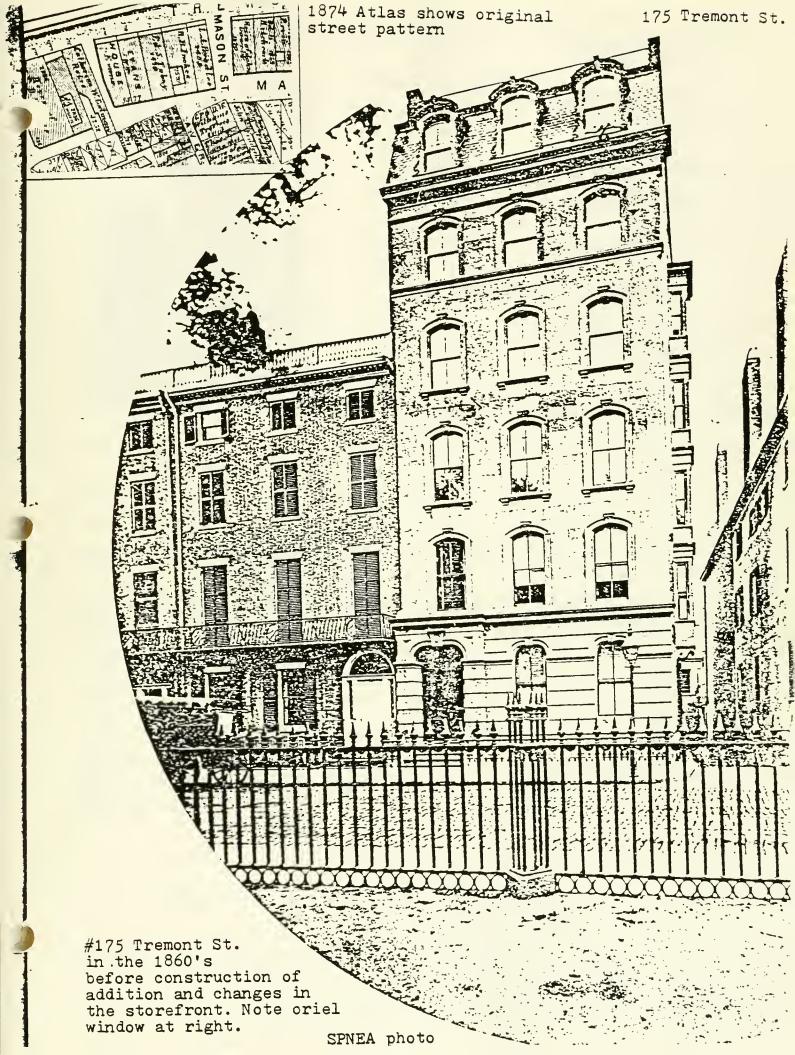
TH-CBD 24

	Moved; date if known_ Themes (check as many	as applicable)		
	Themes (check as many Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development X Significance (include	Conservation Education	Recreation Religion Science/ invention Social/ humanitarian Transportation  checked above)	
inally and of Evans agreed Evarunits. House" \$51,00 bldg. north dates ground An John M studio the cerof the devote	just 3 bays wide fset left entrance because his 4-store to lease the space as is not listed as In 1865 the bldg, hotel. In Sept. 1800 and within the nest shared a north particular facade was exposed from that time. At floor was replaced advertisement in the same advertisement in the second second to lease the country was the dexclusively to lease also were local preservation Consider for public use and entrance and en	by W. Roxbury control (the present #175) e. In1863 the owner by rectangular bay we for \$100/year of sliving at 175 Tres was 1st listed in 66 Evans purchased ext 3 years added to the first time some time during in the for the first time some time during in the 1885 Directory in the for light business has 100 rooms, only Ladies Banking Compadies, furnished & latest stock & bond attent (accessibility, rectain) (accessibility, rectain) (accessibility, rectain) attent (accessibility, rectain)	and featured a rust of the alley to indow overhung the or 10 years & then mont & it was probethe City Directory the parcel adjacen he 4 bays at #174. when Avery St. was The present brits history the rust orefront, perhaps otes that the bldg ouse, and that it spurposes. This hy First Class Tenapany, "the only of fitted solely for prices. As mentioned as purposes as mentioned as purposes. The context of the co	tticated ground floothe south sued ir property (Evans remove the bay.) ably always rental as the "Evans to the north for This side of the swidened and the ck Avery St. wall ticated stone for a piano show offered "stores, ouse is situated ints admitted." One fice in Boston their use" with ned earlier, piano apacity
	Bibliography and/or r	eferences (such as loca	l histories, deeds, as	

- 1. Suffolk County Courthouse, Deed Book 766, p. 87 (says Evans had demolished the house formerly at #175 and was proceeding to build another dwelling on the site.)
- 2. SPNEA files, Tremont St. (photo of original 3-bay facade)
- 3. Suffolk County Courthouse, Book 848, p. 158 (describes suit)
  4. Suffolk County Courthouse, Book 886 p. 49 (describes purchase of parcel at #174 in 1866) Book 971, 199 (describes agreement on extension of the building at #174)

5. 1885 Boston City Directory

6. 1884 advertisement in Historical Review of the Boston Theatre by Edward O. Skelton, 1884, Boston.





Building Information Form Form No. Area

ADDRESS 176 Tremont St. cor.

TH-CBD 461

CBD NR Area C #TH-14

J. J	押		
Jan Sanda			3
21/15			
		11	171
1 Tremor	nt facade		

	(side facade at 22-26 Avery St.)
The last	NAME_Union Station/Astor/Tremont Theatre
	present original
	MAP No. 24N/12E SUB AREA Theatre
	1889-90 Damrell, p. 65 DATE(side facade 1914-15) Atlases
- I - I	source
	J.B. McElfatrick & Son (Damrell)
	ARCHITECT (side facade unknown) .
	source
	BUILDER Smith Brothers (Damrell)
	source
	Albert M. Slater, et.al.
	OWNER / Astor Trust, Room 3052
The second second second	OWNER Albert M. Slater, et.al.  Astor Trust, Room 3052  original present One Boston Pl.
	PHOTOGRAPHS 5 2/5, 8 2/6, 11a 3/1,3/2 · 79
1 Tremont facade	Ward 3. Parcel # 4886 UTM#19/329900/4690740
TYPE (residential) single double (non-residential) theat:	
NO. OF STORIES (1st to cornice)	3 plus 1
ROOF mansard (obscured) cupo	oladomers
MATERIALS (Frame) clapboards shing (Other) brick stone	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.
Mansard, has been totally copanels. It may be all or passide entrance facade features entrance bay located offset	Premont St. facade, a 4-bay, 4-story stone vered by signs and "modern" blue plastic rtly intact beneath. On Avery Street the s a well-detailed Beaux Arts terra cotta right on an otherwise flat, windowless
	on "Tremont Theatre" Copper cornice and
EXTERIOR ALTERATION minor moder	rate drastic concrete parapet

BRIEF DESCRIPTION The original Mansard, has been totally co panels. It may be all or pa side entrance facade feature entrance bay located offset stucco facade with inscript: EXTERIOR ALTERATION minor → facade obscured, ? alteration

LOT AREA 14,225 CONDITION good fair poor

NOTEWORTHY SITE CHARACTERISTICS L-shaped building with entrances at 176 Tremc. and 22-26 Avery. Tremont facade faces Boston Common and is part of proposed "Piano Row" district. The Avery St. entrance dates from 1914-15

when Avery St. was widened by 25' on the south side.

SIGNIFICANCE (cont'd on reverse) The Astor/Tremon is significant as one of only two remaining 19 century Boston theatres, with a long and colorful theatrical history. If its original stone Mansard facade is preserved beneath the present "modern" sheathing, it would be the earliest surviving theatre facade in Boston.

The Tremont, second Boston theatre by that name, reportedly seated 1700 and was described by 19th c. writers as "one of the most beautiful and fashionable playhouses in Boston celebrated for its Renaissance decorations, delicate colorings and other charming details.

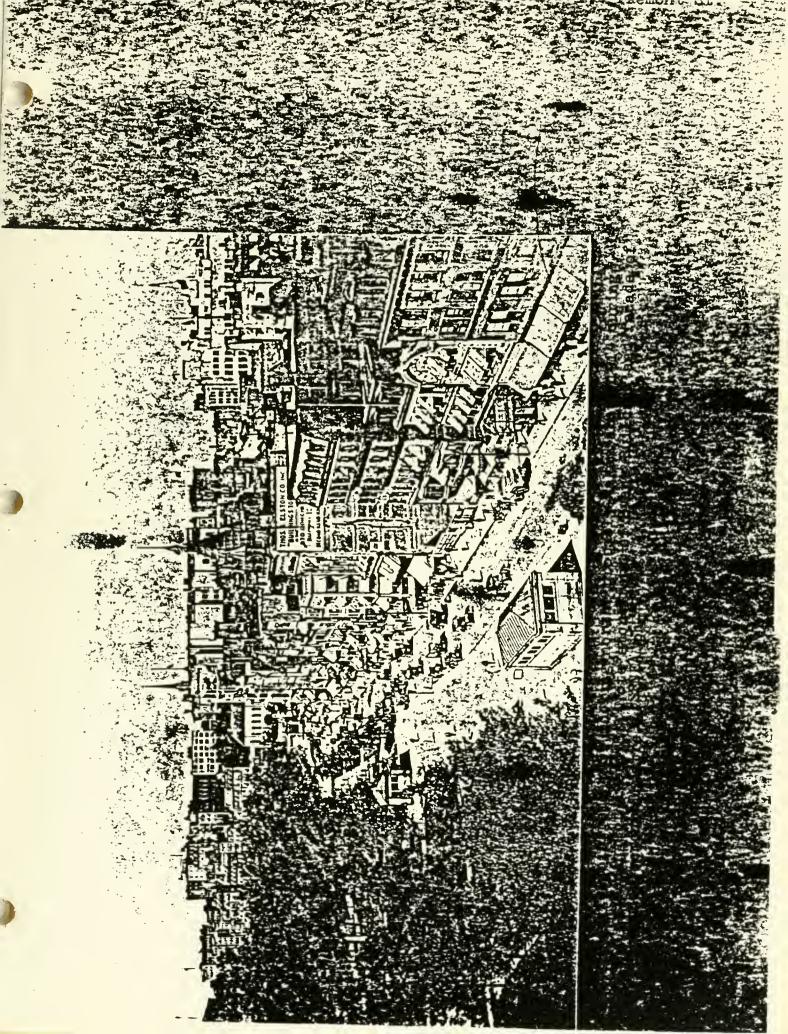
(Map)

(NRD/C) June, 1979

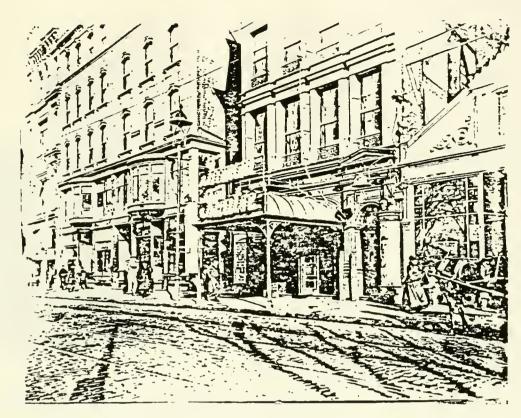
			·
Moved; date if known			
Themes (check as many as	s applicable)		
Aboriginal	Conservation	Recreation	·
Agricultural	Education	Religion	
Architectural X The Arts X	Exploration/	Science/	
The Arts X	settlement	invention	
Commerce	Industry	Social/	
Communication	Military	humanitaria	
Community/ development	Political	Transportation	———
development.			
Significance (include es	rolanation of the	mes checked above)	
ew York architect J.B. McE			n theatre building an
lesigned the famed Keith's			
lenry Abbey and John Schoef			
lational managers who contr			
irtists and brought Sarah E			
he first performance, by E			
oreign stamp which later e			Bare me means a
Several changes occurred			cade was erected afte
the widening of Avery St. o			
there on April 8, 1915. In			
y architects Wells & Dana	in the "Englis	sh Renaissance" sty	rle of 1700.5 In the
920'a the theatre showcase	ed George M. Co	phan's musical come	edies like "Little
920'a the theatre showcase ellie Kelly" and "The O'Br	ien Girl"4 Pi	lays, operas and mu	sicals alternated
ith films until 1934, the	date of the la	ast stage play. 10 I	n 1947-8 the
heatre was remodelled and	"modernized"	ov Wm. Riseman. Ass	soc. and renamed the
stor. The 3rd balcony and	much original	L detailing was rem	noved and the present
exterior facade installed.	For the next	lecades the Astor w	as one of the city's
op movie houses. It is pr			
The Tremont was erected			
the area, which stood from			•
·			
Preservation Considerat	TOU (accessibility	y, re-use possibilities	s, capacity
for public use and enjoy	yment, protection	, definities, context)	
National Register:	Part of sugges	sted "Piano Row" di	strict. (Contributing
		~	
Bibliography and/or ref	erences (such as	local histories, deeds	, assessor's
records, early maps, et	c.)	207	
1. King, Moses, How to 2. Damrell, Chas. A Ha	See Boston,	1095, p. 101	_
2. Damrell, Chas. A Ha	LI Century of	Boston Bulldings,	p. 05.
3. "Boston Theatres of		stonian, vol 2, Sep	ot. 1895 (BPL 5301.45)
(illus of boxes and		+ 1079 - 10	+6 -
4. Norton, Elliot, Bro	adway Down Eas	50, 1970, p. 19	the the
5. Boston Evening Tran	script, 9/2/19	on remodelling	0/18 (an 1/24/1910 (On
6. Architectural Recor	u, vol. 104, ]	Fob 1050 - 66	740 (on "modernization
7. Progressive Archite	cture, vol. 3	, reo. 1950, p. 66	)-/L
8. Tucci, Douglass S.,	The Boston	Klaito City Conse	ervation League, 1977

9. SPNEA files (Tremont St) photos of original exterior

10. Boston Public Library theatre scrapbook, Fine Arts Dept.
—— 11. Boston Globe, 1/10/1912 (on widening of Avery St) -- doesn't mention the:







SPNEA photo

Original entrance to the Tremont Theatre at 176 Tremont St.





	ADDRESS 177 Tremont St.com.
	NAME Harry Kraft Bldg
	present original
	MAP No. 24N/12E SUB AREA Theatre
Janes IIII	DATE 1928-1935 Atlas & style (no permit) source
	ARCHITECT
	source
	BUILDER
THE PAR	OWNER Associated Synagogues
	original present
171	PHOTOGRAPHS 11a 4/4 · 79 .
	Ward 3, Parcel #4885 UTM#19/329900/4690740
TYPE (residential) single double non-residential stores	e row 2-fam. 3-deck ten apt. and offices
NO. OF STORIES (1st to cornice)	5 plus_
	oladormers
MATTRIALS (Frame) clapboards shing (Other) brick stone	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.
one triple-window in width.	metrical Classical Revival commercial building with a flat surface and some free classic uding a broken-scroll pediment on the roof corners.
EXTERIOR ALTERATION minor moder	ate drastic heavily altered at 1st floor
	LOT AREA 2645 sq. feet
	Paces Boston Common, part of architecturally
varied streetscape in "Piar	-
	SIGNIFICANCE (cont'd on reverse) Good example
	of a late 1920's commercial building style
(Map)	characterized by a flat concrete surface
	anticipating the Moderne, accented by
	classically-inspired motifs executed in low

(NRD/C) June, 1979

Moved; date if kg	rown					
Themes (check as	many as an	policable)				
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	X Ex	onservation ducation ploration/ settlement dustry dilitary olitical		Recreation Religion Science/ invention Social/ humanitarian Transportation		
Significance (in	clude expla	anation of the	emes checke	d above)		
relief with so #154-156 Boyls the streetscap	ston. Co				r in sty variety	
and profession		<u>.</u>	A	- say pres		
Preservation Con for public use a	sideration nd enjoymen	(accessibilit nt, protection	ty, re-use n, utilitie	possibilities, s, context)	capacity	
National Regi contributes t	ster: Pa	rt of sugge strict, is	ested "Pia not an ir	ano Row" dist ntrusion.	rict. Bu	ilding
		, .		. ,		
Bibliography and records, early m	l/or reference aps, etc.)	nces (such as	local hist	corles, deedş, a	ssessor's	

.



	178-179	Area C # TH-16
ADDRESS		COR. Head Place (alley
NAME	/c	liver Ditson Building
	present	original
MAP No.	24N/12E	SUB AREA Theatre
DATE 1		it 11/27/1916 Leted Sept. 1917
ARCHITEC	C. Howard Wa	source lker Assoc. einle & Haskell Arch.
		source (permit)
BUILDER	not listed o	n permit
OWNER Ch	nas.H. Ditson/	wm. H. Kent Trus. 1 Greenwich Plaza
	original	present Greenwich, Conn
PHOTOGRA	PHS 5 1/5, 10	<sup>5</sup> /5 · 79 · 01620
Ward 3.	Parcel #4884	UTM#19/329900/4690740

TYPE (re:	sidential) single n-residential) s	double row 2-fam. 3-ctores, offices and lig	deck ten apt. ht storage
NO. OF ST	ORIES (1st to comi	ce) 10	plus
ROOF	flat	cupola	dormers
MATERIALS	(Frame) clapboards (Other) brick	shingles stucco asphalt stone Marble concrete	asbestos alum/vinyl e iron/steel/alum.

BRIEF DESCRIPTION 5-bay white marble Renaissance Revival "palazzo skyscrape with heavily altered 2-story storefront (originally with Corinthian pilasters); 3rd floor set off by banding and decorated with musical symbol & composer's names; level 4-8 unadorned except for projecting sills under paired windows cut from the flat surface plane; 9th-10th floors form cap, with 2-story Corinthian columns set in antis under marble leafy modillion minor moderate drastic two stories heavily altered EXTERIOR ALTERATION

LOT AREA 5803 CONDITION good fair poor sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with small service

alley to right; part of "Piano Row"

SIGNIFICANCE (cont'd on reverse) The Oliver Ditson Building is significant as a carefull detailed Renaissance Revival skyscraper with unusual white marble facade designed by internationally known architect C. Howard

Walker for the Boston-based Oliver Ditson called "the oldest music publishing hous in the United States "& largest in No. Ameri The Ditson Co. which occupied the buildin

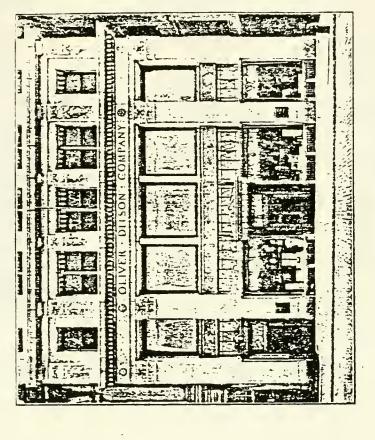
from 1917 to 1931, was founded in 1835 and occupied a number of buildings (including 150 Tremont in the theatre area—see form)

(NRD/C) June, 1979

Moved; date if known	. ,
Themes (check as many as applicable)	
Aboriginal Conservation Recreation Agricultural Education Religion Architectural X Exploration/ Science/ The Arts X settlement invention Commerce Industry Social/ Communication Military humanitarian Community/ Political Transportation	
Significance (include explanation of themes checked above)	
before building this 10-story "thoroughly modern" office building to house it continually expanding business. In addition to the publishing and sale of shousic and publishing of periodicals, the firm sold musical instruments and was important early distributor of phonographs and records.  The 1st floor of the new building was used for sale of retail sheet music, 2nd for "Victor Talking Machines" with soundproof rooms for trying records, the for wholesale sheet music, 4th for retail sale of musical instruments, 5th for wholesale instruments & repairs, 6th for recordkaeping, 7th-9th were rent out and 10th housed luxury offices for the management plus a memorial to 01iv 01itson. The show windows on the lower stories had a "bronze finish by Tiffany and an entrance vestibule of Sienna marble (both since altered). The musical symbols at level 3 are explained in Wm. Fisher's Notes on Music in 01d Boston (1918). A parapet shown in some photographs does not appear in Fisher's book Architect C. Howard Walker (1857-1936) was a Boston native with an internate putation as an authority on architecture and fine arts. He trained in Bost formed a partnership with Thomas Kimball of Omaha in 1889, &designed the Trans Mississippi Exposition in Omaha in 1889 and the Louisiana Purchase Exposition St. Louis in 1903. The Oliver Ditson Building, well-published in its day, was of his best-known works, along with the Mt. Vernon Church (1891)& British Con Preservation Consideration (accessibility, re-use possibilities, capacity (cont for public use and enjoyment, protection, utilities, context)  National Register: Part of suggested "Piano Row" district.	the the ted ted toon, in a sul MFA
Significance, (cont)  *in the early 1900's he also served as editor of Architectural Review. Walker became an Institute Fellow of Boston Society of Architects in 1891 and was an nonorary member of the Royal Institute of British Architects. The associate architects, Charles Steinle, Ralph Townsend & Wm. Haskel, were partners in a firm known for its large apt. buildings and the 5th Ave. store of Best & Co. The building was erected on the site of the Knickerbocker Bldg (1877-1916)  Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)  1. Notes on Music in Old Boston by Wm. A. Fisher, Boston, 1918 (includes both interior and exterior photographs)	N . Y
2. One Hundred and Fifty Years of Music Publishing in the United State 1783-1933 by Wm. A. Fisher, Boston, 1933.  3. Boston Architectural Yearbook, 1918 (adv. shows original storefrom Am. Arch. & Bldg. News, Vol. 113, Feb. 13, 1918 #2199 pl. 57 (illust Withey, Biographical Dictionary of Am. Architects, p. 623-4  6. Dictionary of American Biography, entry on Oliver Ditson.  7. Geo. D. Hall Co, Official Program of the City of Boston Tercentens Celebration, Boston, 1930, p. 48-49.	5) <sub>-</sub> ,

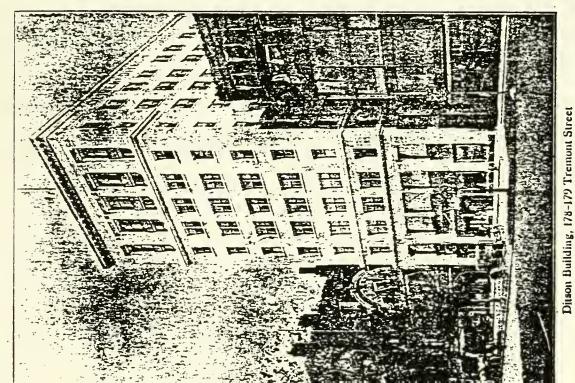
## THE DITSON, BUILDING

THE focus of modern Boston's shopping activity is at the corner of Tremont and Boylston Streets, where converge the currents of vivid life from hotels, theatres and subways. Facing the Common on Tremont Street, within a stone's throw of this teeming corner, rises the

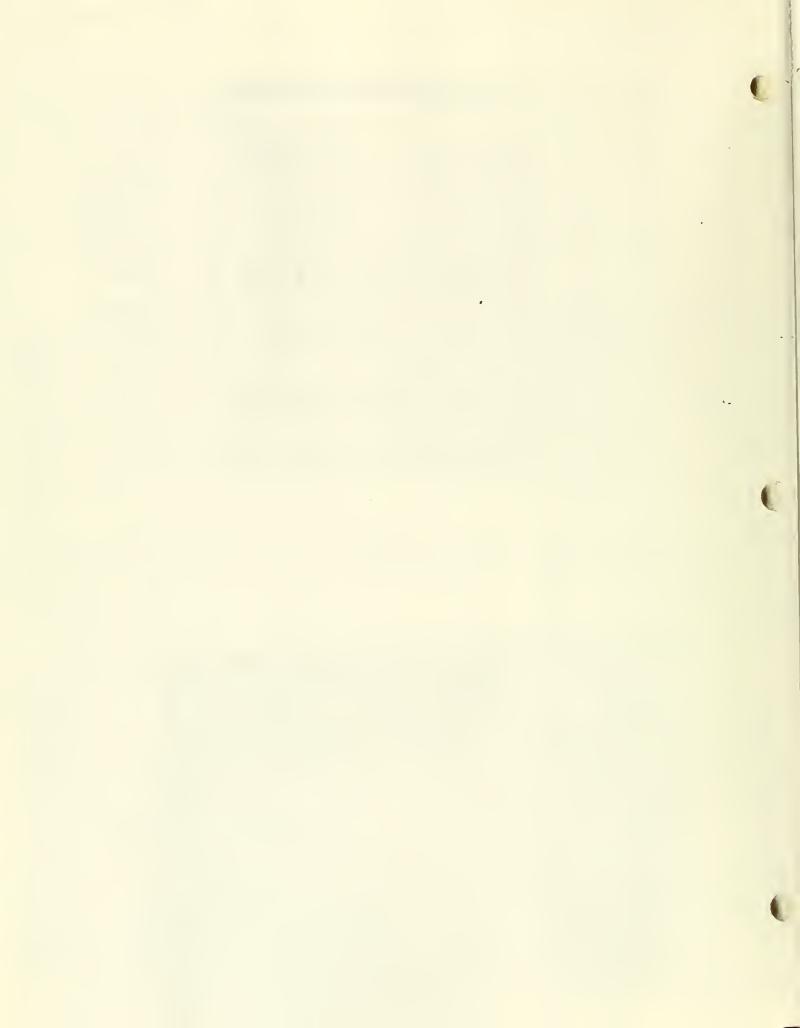


stately façade of the most recent among the city's notable structures; it is the splendid new home of the Oliver Ditson Company. White marble was the ma-

29



From: Notes on Music in Old Boston by Wm. A. Fisher, Boston 1918
(following pages show interior photographs) at Boston Athenaeum



Electric building was one of the city's

tallest when built and remains a notable

example of the early 1930's Moderne sky-

scraper which contributes to the varied

(NRD/C) June, 1979

(Map)

Moved; date if known				•
Themes (check as many as	s applicable)			
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political		Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include ex	mlanation of the	mes check	ed above)	
o Row" streetscape. en building their new	headquarters	, Boston	Edison natura	llv tu

"Pian

med to Bigelow, Wadsworth, Hubbard & Smith, successor firm to Bigelow & Wadsworth (1910-1927), which in turn had succeeded Winslow & Bigelow (1901-1908). These large Boston firms did the Edison substations and the former headquarters at 25-39 Boylston St (see form) Senior partner Henry Forbes Bigelow (1867-1929) one of the city's most prominent architects for many years, was involved in earlier years in design of the Hotel Touraine, Walker Building addition, Steinert Building, Oliver Ditson Building at 150 Tremont, all in the theatre area, as well as the American Antiquarian Society building in Worcester, the Radcliffe College Library, and town halls in Weston and Needham.

The Electric Company occupied the building until 1965, after which it was headquarters for 10 years for the Dept. of Education. The building was buil on land owned by the George Robert White Fund, which retained ownership of

the land even after construction of the building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of suggested National Register "Piano Row" district. (Contributing)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Information on partnerships and dates from BPL architectural file.

TH-CBD 503

BOSTON LANDMARKS COMMISSION Pullding Information Form Form No. Area CBD

183- 186

ADDRESS Tremont St. COR. 51-53 Boylston

NR Area C #TH-18

NAME Masonic Temple (same) present original

MAP No. 24N/12E SUB AREA Theatre permit 10/21/1897 DATE 1897-1899 dedications 9/5/1899

source 12/27/1899 ARCHITECT Geo. Loring and Stanford Phipps .

BUILDER not listed on permit source Master Wardens

OWNER Grand Lodge of Massachusetts/
original present present

PHOTOGRAPHS  $3^{2}/3,^{2}/2,5^{1}/4,11a^{2}/1.79$ 

Ward 3, Parcel #4889 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) Masonic temple and stores (3 on 1st fl, 2 in basemer NO. OF STORIES (1st to cornice) 9 plus plus

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick (stone Hallowell concrete iron/steel/alum. granite

ROOF flat cupola dormers

BRIEF DESCRIPTION 5 X 5 bay Renaissance Revival steel frame "palazzo skyscraper" with extra bay and main entrance formed by cutting off Tremont/ Boylston corner and accenting this surface with iron lamps, an iron balcony, Palladian window, garlands, busts, etc. Rusticated 1st-3rd level 3-bay stone balcony on Tremont facade, varied classical window treatments bldg terminated by Greek fret band, row of oxeye windows & copper leafy EXTERIOR ALTERATION minor moderate drastic modillion cornice storefronts replaced by murals (1965)

CONDITION good fair poor LOT AREA 10,146 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Located at important city focal point.

one of three major corner bldgs at Tremont/Boylston/Boston Common

intersection, part of "Piano Row"

SIGNIFICANCE (cont'd on reverse) This dignified Renaissance Revival skyscraper serves as a strong visual anchor for the major inter-section of Tremont, Boylston and the Common and is historically very significant as the

third Masonic temple on the site, headquarte for the first Masonic lodge in America and highest Masonic authority in New England. The Grand Lodge of Massachusetts, founded

in 1733, is considered the oldest in America and third oldest in the world. Among its early Grand Masters founder Henry Price and

(Map)

Moved; date if known Themes (check as m		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education X Exploration/ Settlement Industry Military Political X	Recreation Religion X Science/ invention Social/ humanitarian Transportation

Significance (include explanation of themes checked above)

Revolutionary War heroes Joseph Warren and Paul Revere. The society met at the Bunch of Grapes Tavern on King (State) St until 1832, when the first Grand Lodg Temple was completed at the corner of Tremont and Temple Place. In 1859 the Grand Lodge moved to the brick Greek Revival Winthrop House at Tremont & Boylst which burned in 1864. A Gothic-style temple was erected on the site in 1864-186 but it, too, was destroyed by fire, in Sept. 1895. The present building, still or the same site, was dedicated on December 27, 1899.1

The building houses Grand Lodge offices, a library, museum, thirty Blue Lodges and several large 2-story halls including Doric, Ionic and Corinthian Halls and Gothic Hall, dedicated to the Scottish rite degrees. The well-present ed turn-of-the-century interior features some 18th c. masonic furniture. The Tremont St. frontage was occupied by retail shops until 1965, when the press to

symbolic mosaic murals were installed. 1

Architects George F. Loring (1851-1918) and Stanford Phipps. partners beginning in 1888, were for several years a leading Boston firm whose work in the commercial, public and masonic sector includes the Somerville Public Librar and masonic building, the Crocker Warehouse, Divinity Hall at Tufts, the Universalist Society Church in Canton, Univ. Soc. chapel in Dorchester and schools in Melrose, Athol & Braintree. Contemporaries said of Loring's work "Hi designs-showed originality & artistic merit and...he was successful in combining beauty with inexpensive construction lity, re-use possibilities, capacity

for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Building is open to the public through tours offered daily.

Bibliography and/or references (such as local histories, deeds, assessor's

records, early maps, etc.)
1. Masonic Temple Tour Guide, Grand Lodge of Mass, 1974

2. Grand Lodge of Masons in Massachusetts, Historical Sketch 1733-1978 by R.W. Earl W. Taylor, revised by Robert Beach, Boston, G.L.O.M. 197

3. New England Magazine, vol. 13, Sept. 1895 p. 12, 14, 452,459, 460

4. King's How to See Boston, 1895, p. 101
5. Boston Post, 9/2/1899 (includes illus.)

6. Edw. Bacon, Bacon's Dictionary of Boston, p. 363 (1886)

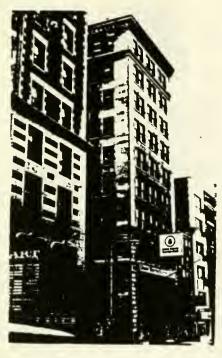
7. Richard Herndon, Boston of Today, p. 296 (1892) 8. Withey, Biographical Dictionary of Am. Architects, p. 380-381 9. Boston Public Library architecture files, on Loring & Phipps

BOSTON LANDMARKS COMMISSION Building Information Form TH-CBD 465

TH-CBD 465

Form No. Area CBD

NR Area C # 111-20



	ADDRESS 216-218 Tremont COR. 115 LaGrange
	NAME Union Warren Savings/Union Savings Bank present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE 1925 Building permit 8/12/1925 source
	ARCHITECT Thomas M. James Co. "
	BUILDER George B.H. Macomber " source True
AICT	for Savings Wm. J. Fitzgerald  OWNER Union Institution/ 216 Tremont St.  original present
	PHOTOGRAPHS 10 3/3. 3 4/6 .79 + file
	Ward 3. Parcel #4909 UTM# 19/329900/4690740
TYPE (residential) single double (non-residential) bank &	e row 2-fam. 3-deck ten apt. offices
NO. OF STORIES (1st to cornice)	
	oladormers
ATERIALS (Frame) clapboards shing (Other) brick (Stone	gles stucco asphalt asbestos alum/vinyl limestone concrete iron/steel/alum.
with principal 3-bay facade rusticated ground level feat projecting keystones & original projections of the state of the s	ance Revival steel frame "palazzo skyscraper" on Tremont & 5 bays on LaGrange. Intact turing semi-circular arched windows with irounal sash, intact center entrance flanked by is unadorned, regular in fenestration. Cast ce.
CONDITION Good fair Book	IOT 1871 7107 sq feet
Recta	ngular- haped building on corner site, important
or its relationship to near	by early skyscrapers, esp. the Touraine &
in "piano row" area	ng on east side of Tremont to be included SIGNIFICANCE (cont'd on reverse) This well-
	preserved late Renaissance Revival bank bldg.
(Map)	is a good example of Boston institutional are
	itecture and serves as the southern anchor
	for the suggested "Piano Row" District.With
NPD (C) IImo 1070	

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitar Transportat	

Significance (include explanation of themes checked above)
neighboring early skyscrapers such as the Hotel Touraine, Little
Building and Masonic Temple, the Union Warren Savings Bank building
helps to reinforce the characteristic 9-10 story height of buildings
clustered around the Tremont/Boylston intersection.

The firm of Thomas M. James, architects and engineers, specialized in designing banks. The founder and president of the company, Thomas M. James (1875-1942) was born in Cambridge and received his architectura M. James (samuel J. Brown. After a few years practicing in the fir training under Samuel J. Brown. After a few years practicing in the fir of Hill & James he organized his own company in 1909. James also designed the interior of the Shubert Theatre (1910) and the Post Office building at 154-170 Stuart St. in the theatre area. (1927).

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of Am. Architects p. 320



	ADDRESS 220-222 Tremont COR.		
T	NAME		
	NAME		
March 2011	MAP No. 24N/12E SUB AREA Theatre		
	present facade: DATE 1890-1895 Atlas (no permit)		
ank	source source		
	ARCHITECT		
77 7	source		
	BUTLDER		
Michelob Con lour	source		
	OWNER		
3 3 3	OWNER  10 3/4, original present  PHOTOGRAPHS 3 4/4, 4/5,4/6.79		
	PHOTOGRAPHS 3 4/4, 1/5,4/6 79 .		
TYPE (residential) single doubl (non-residential) comm	e row 2-fam. 3-deck ten apt.		
NO. OF STORIES (1st to cornice)			
ROOF flat cup	oladormers		
	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.		
3-story pressed metal facade	y commercial structure with intact 4-bay, double hung windows separated by metal stortal spandrals and metal modillion cornice.		
rustin	rate drastic some storefront alteration		
CONDITION good fair poor metal	LOT AREA 1488 sq. feet		
NOTEWORTHY SITE CHARACTERISTICS E	Brick rear facade has Greek Revival rectangul.		
lintels, a brick block corni	ce, and a slate roof with metal dormers		
	SIGNIFICANCE (cont'd on reverse) This late		
	19th century commercial building either		
(Map)	replaced an earlier bowfront house or		
	represents a totally remodelled facade.		
(N) Toma 4 000	Over the years it was the location of at		
(N) June, 1979	least one piano dealership, that of		

			•	
Moved; date if know	n		. (5	
Themes (check as ma	ny as applicable)			
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation		
Significance (inclu	de explanation of them	nes checked above)		
Theodore B. Dil between Boylston	laway in 1897. By n and Stuart was a	the late 19th centure secondary part of "	of Tremont ry, the block Piano Row"	
			٠.	
. o and and an or				
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)				

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



	ADDRESS 224 Tremont St. cor.
	NAME
	NAME present original
The state of the s	MAP No. 24N/12E SUB AREA Theatre
	DATE post-1950 style (no permit) source
	ARCHITECT .
	source
	BUILDER
	source
SION SION PUL	OWNER original present
	PHOTOGRAPHS 10 3/5, 3 4/4,4/5,4/6 :79
and the same	FHUIUGRAPHS 10 / J, J / 4, / J, / 6 1/9
<b>1</b>	
TYPE (residential) single double (non-residential) stores	e row 2-fam. 3-deck ten apt.
NO. OF STORIES (1st to cornice)	6 plus
ROOFflatcupc	oladormers
MATERIALS (Frame) clapboards shing (Other) brick stone	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.
BRIEF DESCRIPTION One-bay mod of no architectural distinct	ern yellow brick commercial building .
•	
EXTERIOR ALTERATION minor moder	rate drastic
CONDITION good fair poor	LOT AREA 1429 sq. feet
NOTEWORTHY SITE CHARACTERISTICS	
	SIGNIFICANCE (cont'd on reverse)
	Does not contribute architecturally
04	Does not constitute are mittee suraity
(Map)	
•	

Moved; date if known		
Themes (check as many as	applicable)	
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include ex	planation of themes check	ed above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

(Map)

Most notable building in a group of

small-scale, generally late 19th century

commercial buildings (220-2.30 Tremont)

which replaced 5 earlier Greek Revival

bowfronts.

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include ex	mlanation of the	mes checked above)	

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

commercial building of 4-5 stories

(M-) June, 1979

Moved; date if k	nown			
Themes (check as	many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development		Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
		2	 4 -1	

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Building Department jacket records permit as dating from 1894. The permit is missing, however.

(M) June, 1979

Moved; date if known				
Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development  Significance (include ex	Conservation Education Exploration/ settlement Industry Military Political	es check	Recreation Religion Science/ invention Social/ humanitarian Transportation	=

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

(Map)

Moved; date if known	icable)	
Agricultural Educ Architectural Expl The Arts se Commerce Indu Communication Mili	dervation cation coration/ cttlement ustry ctary ctical	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include explana	tion of themes check	ed above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

*, Y"	1	
		La

ADDRE	ss 244-250	Tremont	cor.			
	14 4 3 3 2 m:			141 2 2 2	<b>77</b> 1	

NAME Wilbur Theatre / Ye Wilbur Theatre present original

MAP No. 24N/12E SUB AREA Theatra building permit 4/26/13 opening 4/19/1914

ARCHITECT Clarence H. Blackall permit

BUILDER Havnes Construction Co. "
sourceN.E. Medical Ctr.

OWNER Wilhur Theatre Realty: original Trust present

PHOTOGRAPHS 3 5/4.3/6.79

Ward 3. Parcel#5645 UTM#19/329860/4690560

TYPE (residential) single double row 2-fam. 3-deck ten apt.

(non-residential) theatre

NO. OF STORIES (1st to cornice) 2 (equivalent in plus - height to 3)

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick) stone marble trimbucrete iron/steel/alum.

(English bond)

BRIEF DESCRIPTION Symmetrical free-standing 3-bay Colonial Revival theatre. Triple entrance portals marked by fluted Greek Ionic columns set in antis and supporting pedimented entablatures. Three arched, elongated second floor windows open onto decorative iron balcony; marble semicircular tympanums carved with theatre masks. Above, Adamesque panels and marble plaque inscribed "Wilbur Theatre" followed by leafy modillion EXTERIOR ALTERATION moderate drastic cornice and roof balustrade.

CONDITION good fair poor LOT AREA 10,400 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Small park at intersection of Tremont and

Stuart directly to north: Music Hall adjacent to south and east.

Theatre is significant as the best Boston example of Colonial Revival theatre design, as the work of nationally prominent theatre architect Clarence Blackall, and as the scene of several premieres and many notable performances.

The Wilbur differs from other area theatres in its free-standing plan and the simplicity of Blackall's eclectic design, a combination of Georgian, Federal and Greek Revival motifs. Fine detailing

(Map)

(NRI) June, 1979

	6
Moved; date if known	1
Themes (check as many as applicable)  Recreation	
Conservation	
Agricultural Exploration/ Science/	-
Architectural Y settlement invention Social/	
Industry homen's parian	
Community/ Political	
charled shows	)
Significance (include explanation of themes checked above) includes the portals, copied directly from the 1837 Thomas Bailey Aldrich horizontals, copied directly from the 1837 Thomas Bailey Aldrich horizontals.	use
includes the portals, copied directly from the 1837 Thomas Balley includes the portals, copied directly from the 1837 Thomas Balley includes the portals, copied directly from the 1837 Thomas Balley includes the includes the portals, copied directly from the 1837 Thomas Balley includes and was praised for its on Beacon Hill. The well-preserved interior, which seats 1000, was designed on Beacon Hill. The well-preserved interior, which seats 1000, was designed on Beacon Hill.	
on Beacon Hill. The well-productions rather than spectacles and was praised for its	an a
L. ATMARANATE, INDIE TIMO G TITTE	H.B.
intimate atmosphere, more like a conservative club or distinguished non- intimate atmosphere, more like a conservative club or distinguished non- intimate atmosphere, more like a conservative club or distinguished non- theatre. Decorators were Pennell, Gibbs and Quiring, whose senior partner, theatre. Decorators were Pennell, Shubert and Saxon/Majestic. Ornamental	L
TO THE TOTAL PROPERTY OF THE P	
plastering was by John Bonding plastering was by John 1857-1942), senior partner in the Boston 11rm of Bladen plastering was by John 1857-1942), senior partner in the Boston 11rm of Bladen plastering was by John 1857-1942), senior partner in the Boston 11rm of Bladen plastering was by John 1857-1942).	the
1 ME-++AMATE HESTELLES AT EXT	77 0770
most experienced J.S. Music Hall /Metropolitan, Modern, 1116114	
the among include the outside the	
Olympia, Little and White Buildings and Hotel Avery.  Olympia, Little and White Buildings and Hotel Avery.  Premieres at the Wilbur included pre-Broadway runs of "Our Town" and  Premieres at the Wilbur included pre-Broadway runs of "Our Town" and  Premieres at the Wilbur included pre-Broadway runs of "Our Town" and  Premieres at the Wilbur included pre-Broadway runs of "Our Town" and	- 5
Maker " (T)   94/ A DALLEVA	
	tre tair
The Wilbur was named for the Wilbur Opera Company and partner in the firm of	
manager, organizer of the Wilbur Opera Company and parties in wilbur was Wilbur, which formed one of the largest U.S. theatre chains. Wilbur Theatre, which we wilbur the company and parties in the erection of the Wilbur Theatre, which we will be the company and parties in the company and pa	ıas
in the mith miter british to the same of t	
built on the site of the william resuse possibilities, capacity	
Preservation Consideration (accessibility, feeder protection of public use and enjoyment, protection, utilities, context) for public use and enjoyment, protection, utilities, context)  Preservation Recommendations: Eligible for the National Register (in Preservation Recommended (with reservation) for study as Boston City Landman Recommended (with reservation) for study as Boston Medical Ce	div)
Preservation Recommendations: Eligible for the National Registrandmar Recommended (with reservation) for study as Boston City Landmar Recommended (with reservation) for Study as England Medical Ce	ĸ
Preservation Recommendation for study as Boston Clay Education Recommended (with reservation) for study as Boston Clay Education Recommended (with reservation) for study as Boston Clay Education Recommended (with reservation) for study as Boston Clay Education Recommendation	nter
Current Status: The theatre is owned by Turts New England install. The and leased to the Jujamcyn Co, which also manages the Colonial. The and leased to the Jujamcyn Co, which time the managers restored the and leased to the Jujamcyn Co, which time the managers restored the	3
and leased to the Jujamcyn Co, which also manages the Coloniand the and leased to the Jujamcyn Co, which time the managers restored the 10-year lease began in 1969, at which time the managers restored the building to its 1914 appearance at a cost of \$250,000. However, at the lease the Jujamcyn Co. has decided not to renew, a	he
building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a building to its 1914 appearance at a cost of \$250,000. However, a	ind
expiration of the hailding up for sale.	
Tufts has put the building up to	
Bibliography and/or references (such as local and a lo	
records, early maps, etc.)  1. American Architect and Building News. vol 106, #2016, 8/12/1914	
(plates and plans)	
2 Poston Sunday Globe, 4/17/1714 (2222)	6
3. Boston Globe, 4/20/17/17/2014/1014 5/2/1914 and 4/10/17/7	
	, 1
6. Douglass Tucci, "The Boston Rialto Arthur Wilbur) 7. New York Times, March 24, 1917 (obit. Arthur Wilbur) 8. Tobie Stein, unpublished manuscript on Wilbur Theatre (copy at B	0 5
8. Tobie Stein, unpublished manuscript on walls	

Landmarks Commission.)

BOSTON LANDMARKS COMMISSION Building Information Form Yo. \_\_\_Area

NR Ind.# TH-55

ADDRESS 252-272 Tremont COR.
NAME Music Hall/ Metropolitan Theatre
present original
MAP No. 24N/12E SUB AREA Theatre building permit 12/26/23
DATE 1923-1925 opening 10/17/1925
source
chief designers: Blackall, Clapp an ARCHITECT Whittemore. Also C. Howard Crane;
Kenneth Franzheim, G. Nelson . Meser
BUILDER Olympia Construction Co. 4 source
N.E. Medical Ctr.Ho
OWNER Tremont St. Realty/
original present
PHOTOGRAPHS 10 <sup>3</sup> /6, <sup>3</sup> /7,3 <sup>5</sup> /2, <sup>5</sup> /3,1 <sup>2</sup> ./4·79
Ward 3, Parcel # 5640 UTM# 19/329860/46905

	eatre. offices and	stores	
NO. OF STORIES (1st to corni	ce) 14	plus	
ROOF flat	cupola	domers	
MATERIALS (Frame) clapboards (Other) brick	shingles stucco asp stone limestone con	halt asbestos alum/vinyl crete iron/steel/alum.	
with symmetrical, 11-ba fluted Greek Ionic colu by rising piers, recess ornament concentrated a colonnade of engaged Co	y Tremont facade. Imms at level 2-3. sed spandrals and part level 4 and 5. In this printhian pilasters	sance Revival "palazzo skyscrap Two-story colonnade of engaged Shaft of building organized aired metal window units, with Building terminated by two-stor at level 12 and 13, plus denti- cornice and roof cresting of	engaged ganized s, with two-stor as denti
CONDITION good fair poor_	LOT AREA	palmettes and theatre masks. 46,106 sq. feet	asks.
NOTEWORTHY SITE CHARACTERIST	ICS Building rough	ly L-shaped, wrapped around	und
		of 6 stone bays and tan panel	panel

(Map)

SIGNIFICANCE (cont d on reverse) The Music Hall Metropolitan is highly significant as the largest theatre in Boston history and one o the largest in the country, as the best N. example of the sumptuous "movie palace" of the roaring twenties and as the last of Clarence Blackall's 14 Boston theatres. The theatre reputedly cost \$8.5m, seats 4200-4400, and is housed in a large office to first to be constructed in Boston under a · new height limit of 14 stories. Architect w

Clarence Blackall (1857-1942), one of the

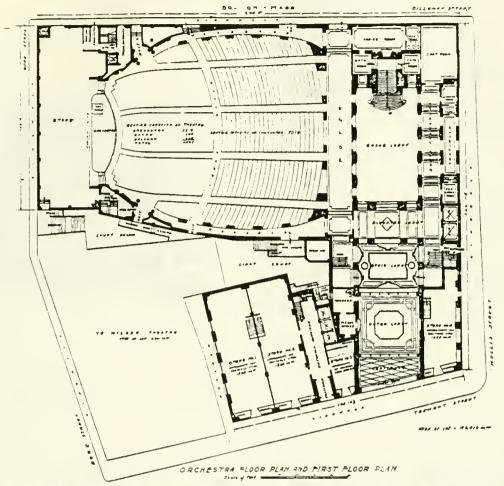
(NRI) June, 1979

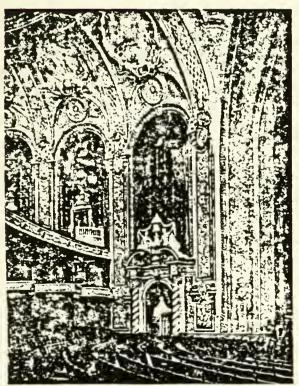
Moved; date if known			
Themes (check as man	y as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	<u>X</u>
leading U.S. theatre a and Pilgrim/Olympia. If decorated in the Louis castle" with "a thousa tiers of prominades, so 1800-lb. gold plated of \$10,000 in gems decorated in the entertainment wof films and a stage so voice chorus, 55-piece weekend evenings. Resulting stage shows, headlined stage shows, headlined stage of 40 well-manner empty long. Waiting promoted in 1932.	The interior, models XIV style, was and and one wonders pacious lounges, rehandeliers, bronze ting the central rewas equally extraves show, which might be orchestra and two sident producer Johl over the years with the latest magazy ping pong, or vistion of the Boston-	igner of the Colonia led after Garmier's propriately advertible including the gramarble doorways, rose details by the Gormural painting by Edagant. The Met offer agant is resident occasole organ, all on Murray Anderson at the stars such as Rubbers made sure that makes for bridge participations, prominade to sit the chic art decay of the chic art deca	Paris Opera and sed as "the public of lobby with four is jasper pillers, tham Company, and mund Philo Kellog. The accombination ballet corps, 100 for 35¢ or 75¢ on tranged his own dy Vallee, Al is board and seat remained the music of two to restaurant which the Metropolitan
for public use and e Preservation Recommend City Landmark (interi	njoyment, protection, dations: National 1 .or)	utilities, context) Register (individual	.) and Boston
prime center for balle agreed to lease the blin the summer of 1980 pledges by May, 1979,  Bibliography and/or records, early maps,  1. American Archi	et and opera. Ownorldg. to the tax-exor, provided the growtoward a projected references (such as location) itect and Building	ers, Tufts N.E. Mediempt Metropolitan Ceup can raise \$1.75 md \$3.5 m. renovation cal histories, deeds, as restoration & dress News, 8/5/1926, pla	cal Center, have enter, Inc. beginning illion in cash & involving a new ssessor's stage, theaking rooms. 9 (Gobb 14)
2. G. H. Edgell, 3. Sexton and Bet (illustrations	tts, American Theat s and plans) of New England Arch	ons, no text) itect of Today, N.Y. tres of Today, (1927) nitects and Engineer	, p. 56-59

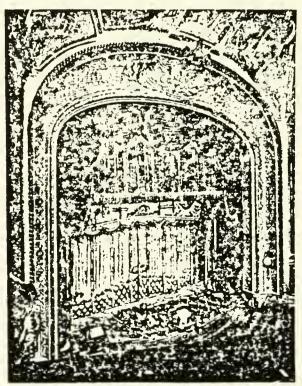
7. Broadway Down East by Elliot Norton, p. 23, 111
8. Boston Evening Transcript, 6/23/1923.
9. Harvard Univ. Theatre collection (Music Hall and Metropolitan files)

Boston Evening Transcript, 10/6/1925
 Tucci, Douglass, "The Boston Rialto..." City Conservation League, 1977

## AMERICAN THEATRES OF TODAY



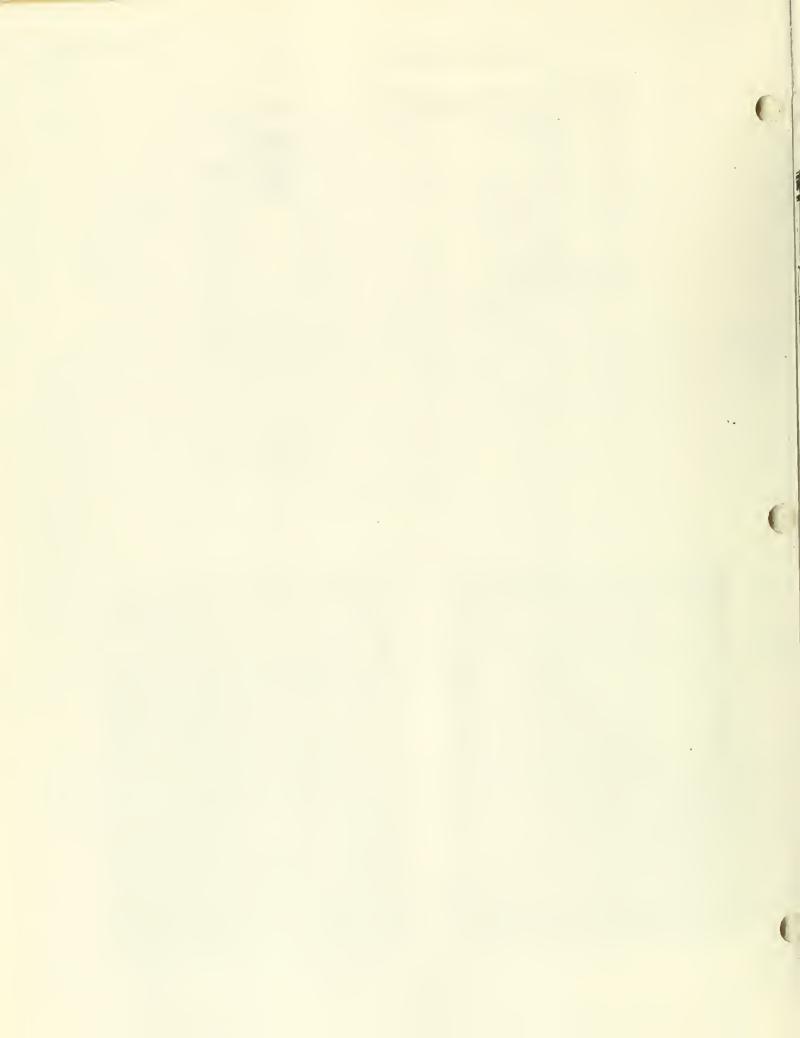




METROPOLITAN THEATRE, BOSTON, MASS.

BLACKALL, CLAPE & WHITTEMORE: C. HOWARD CRANE, KENNETH FRANZHEIM,
GEORGE NELSON MESERVE, ASSOCIATED ARCHITECTS.

(Courtesy The American Architect.)



BOSTON LANDMARKS COMMISSION Build	ding Information Form Form No. Area CBD
	ADDRESS 253-261 Tremont COR.
	NAME
•	present original
	AP No. 24N/12E SUB AREA Theatre
	NATE 1926 Building permit 7/16/1926 source
	RCHITECT G. Jacobs " .
Secretarial State (Secretaria)	source
	NUTLDER not listed on permit
	source
CHASTAGE ALL	WNER Jennie Hanvilbery/
Call	original present
24 100	HOTOGRAPHS $1^{2}/3 \cdot 79$
(non-residential) stor	e row 2-fam. 3-deck ten apt. es and offices  plus
ind. Of Stokens (1se to cornice)	htra
ROOF flat cupo	oladormers
MATERIALS (Frame) clapboards shing	dormersdormers
MATERIALS (Frame) clapboards shing (Other) brick stone BRIEF DESCRIPTION 4-bay Classic	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at
MATERIALS (Frame) clapboards shing (Other) brick stone SRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.
MATERIALS (Frame) clapboards shing (Other) brick stone stone featuring free classics top spandral area, followed EXTERIOR ALTERATION minor modes	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.
MATERIALS (Frame) clapboards shing (Other) brick stone  BRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed between the stone featuring free classics top spandral area, followed between the condition good fair poor	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet
MATERIALS (Frame) clapboards shing (Other) brick stone  BRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed between the stone featuring free classics top spandral area, followed between the condition good fair poor	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.
MATERIALS (Frame) clapboards shing (Other) brick stone  BRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed between the stone featuring free classics top spandral area, followed between the condition good fair poor	gles stucco asphalt asbestos alum/vinyl concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet
MATERIALS (Frame) clapboards shing (Other) brick stone  BRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed between the stone featuring free classics top spandral area, followed between the condition good fair poor	gles stucco asphalt asbestos alum/vinyle concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet  djacent to parking lot (Parcel C-4)
MATERIALS (Frame) clapboards shing (Other) brick stone  BRIEF DESCRIPTION 4-bay Classic stone featuring free classics top spandral area, followed between the stone featuring free classics top spandral area, followed between the condition good fair poor	gles stucco asphalt asbestos alum/vinyl  concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet  djacent to parking lot (Parcel C-4)  SIGNIFICANCE (cont'd on reverse)
MATERIALS (Frame) clapboards shing (Other) brick stone stone featuring free classics top spandral area, followed between alternation minor mode:  CONDITION good fair poor	gles stucco asphalt asbestos alum/vinyle concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet  djacent to parking lot (Parcel C-4)  SIGNIFICANCE (cont'd on reverse)  The three buildings on the west side of
MATERIALS (Frame) clapboards shing (Other) brick stone stone featuring free classics top spandral area, followed between alternation minor mode:  CONDITION good fair poor	gles stucco asphalt asbestos alum/vinyl  concrete iron/steel/alum.  cal Revival commercial building of cast al bas relief detailing concentrated at by concrete roof parapet.  rate drastic storefront alterations  LOT AREA 2681 sq. feet  djacent to parking lot (Parcel C-4)  SIGNIFICANCE (cont'd on reverse)  The three buildings on the west side of this block of Tremont all date from the

Moved; date if known	1		
Themes (check as man	ny as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation  Education  Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include	ie explanation of themes che	ecked above)	
the bas-relief of 1926 describe	is new.) ont is a reasonably good tetails contribute to the ses a 4-story buildingloors of the present but	the streetscape. either plans wer	The permit re changed or
	,		
Preservation Consid	eration (accessibility, re-	use possibilities, o	capacity
	enjoyment, protection, util		÷ •
Bibliography and/or records, early maps	references (such as local , etc.)	histories, deedş, a	ssessor's



ADDRESS 263-265 Tremont COR. Seaver Place (alle NAME Sam S. Shubert Theatre/ same present original MAP No. 24N/12E SUB AREA Theatre building permit 4/28/1908 DATE 1908-1910\* opening 1/24/1910 \*present facade dates from 1925 (source: photos and Atlas) 3,5 ARCHITECT Hill, James and Whitaker (permit)

BUILDER W. H. Keves & Cc (permit) Begun by Chas H. Bond tion Inc.

OWNER Completed by Shubert / c/o H.E.Markowit: Holding Co. present 244 W. 44th St. N.Y., N.Y. 10036 PHOTOGRAPHS 1 2/6,2/5.79 Ward 5, Parcel # 63 UTM#19/329820/4690500

(residential) single double row 2-fam. 3-deck ten apt. (non-residential) theatre and offices NO. OF STORIES (1st to cornice) 2 (equivalent to plus\_ 3 in height) ROOF flat dormers MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl stone limestoneconcrete iron/steel/alum. (Other) brick BRIEF DESCRIPTION Symmetrical, classically-inspired 1925 theatre entrance featuring original 1910 wrought iron and glass marquee. Second story dominated by central Palladian-motif window with finely carved tympanum. Elevation terminated by modillion cornice and parapet with blind balustrade over\_center bay. EXTERIOR ALTERATION (minor) moderate drastic 1910 facade replaced by 1925 facade, which has minor alterat CONDITION 3000 fair poor LOT AREA 17,403 sq. feet NOTEWORTHY SITE CHARACTERISTICS Rear facade on Warrenton St, parking lot to south.

(Map)

SIGNIFICANCE (cont'd on reverse) The Shubert is significant as a well-preserved example of the early 20th century Adamesque theatre interior and as the scene of many notable theatrical performances. Its marquee is important as the last of its kind in Boston The eclectic interior, inspired by the palace at Versolles and the Louis XIV, XV and XVI periods accommodates 1500 and has been praised for its comfortable seats, coziness and "mellow richness." Lobby paintings after Boucher are by Henry Bodge

(NRI) June, 1979

Moved; date if known			•
Themes (check as many as	applicable)		
Agricultural Architectural X The Arts X Commerce Street	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Significance (include explanation of themes checked above)
Pennell, architect also involved with interiors at the Wilbur, Colonial and
Majestic. Pennell's firm, Pennell, Gibbs & Quiring, did interior decoration.

The principal architect, Thomas M. James (1875-1942) practiced with Clinton
M. Hill before organizing, in 1909, his own architecture and engineering firm
specializing in banks. He also designed the Union-Warren Savings and present
Post Office in the theatre area. In 1925 Tremont St. was widened by 20 ft. along
the west side of the Shubert block, an action requiring demolition or alteration
of all buildings on the Shubert side. The marble-faced James facade was replace
by the present limestone entrance, with original marquee. from 1910 re-erected.

The Shubert was built for drama and opened with Shakespeare's "The Taming of the Shrew" starring E.H. Sothern and Julia Marlow. Theatrical highpoints have included the first Boston performances by John Giergud, Maurice Evans and Stawrence Olivier and the 1917 performance by John Barrymore, one of the

greatest 19th century Am. actors.

The theatre was named for Sam S. Shubert, called "the founder of the independent theatre movement," oldest of three Shubert brothers and the first to become involved in theatre management in the 1880's. After Sam's death in a train wreak in 1905, his brothers Lee and Jacob went on to dominate legitimate theatre in the 1st half of the 20th century, controlling-at one time the Plymou Copley, Majestic, Colonial, Wilbur and Boston Opera House as well as the Shuber

The theatre was begun by Chas. H. Bond but taken over during construction by Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) the Shuberts after Bond's untimely deat:

Preservation Recommendations: National Register (individual listing)

organization Current Status: Still operated by the Shubert Aas a legitimate theatre.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

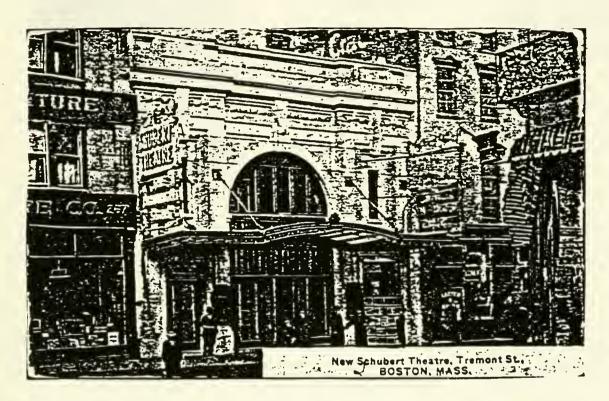
1. Boston Herald, Jan 23, 1910, p. 17 (desc. of theatre)

2. Boston Globe, Jan. 23, 1910, p. 41

3. Broadway Down East by Elliot Norton, Boston 1978. (see photo of original facade, p. 23)

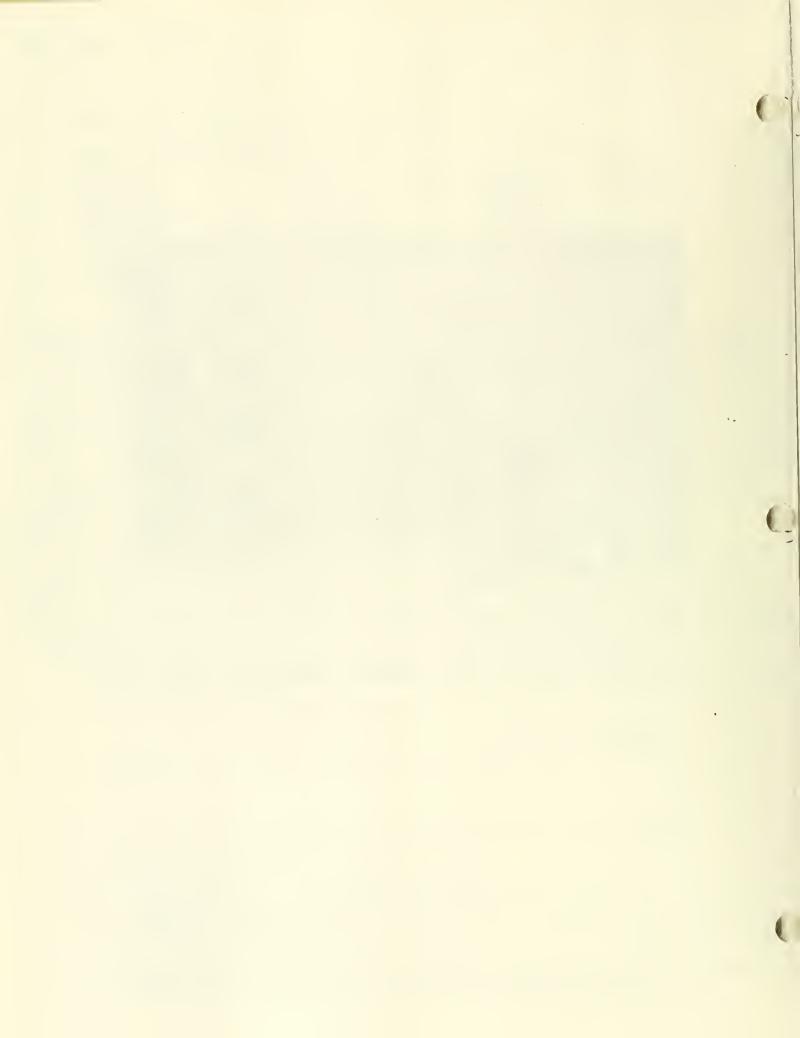
4. Obituaries of Lee Shubert (12/25/1953) and Jacob Shubert (12/25/63) in New York Times

5. See Atlases of 1922 and 1928 for proof of street widening; also "Take Down" permits at City Hall Building Department



Original Shubert facade of 1910 (replaced by present facade in 1925)

Photograph reproduced from <u>Broadway Down East</u> by Elliot Norton, p. 23





ADDRESS 271-279 Tremontcor.
NAME Bradford Hotel/ B.P.O.E. Lodge #10
present original (Elks Hotel)
MAP No. 24N/12E SUB AREA Theatre
DATE 1925-1926 Dated photos of bldg. und
source construction 1 (no permit)
ARCHITECT McLoughlin & Burr Newspapers
source
BUILDER
Boston source  CWNER Lodge of Elks/
original present
PHOTOGRAPHS $1^1/1, 1/2 \cdot 79$

TYPE	(resident	ial) sin (dential)	igle double <u>private</u>	row 2-fam. club/hotel	3-deck ten a (institutional	pt.
NO. OF	STORIES	(lst to	cornice)	12	plus	
ROOF_	flat		cnbo	ola	dormers	

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION Late Renaissance Revival "palazzo skyscraper" with principal 7-bay facade on Tremont constructed of stone (level 1-3) and brick (level 4-12). Center entrance marked by oxeye window; rusticated 2nd story; elevated 3rd fl. windows emphasized with carved stone architraves, iron balconies and garlanded tympanums. Dentil cornice followed by brick upper stories which are unadorned except for capped lintels at EXTERIOR ALTERATION minor moderate drastic level 4 & some detailing a (altered storefronts) 11 & 12. Modillion cornice CONDITION good fair poor LOT AREA 19.688 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Vacant lot to south

(Map)

significance (cont'd on reverse) The Bradford is a substantial Renaissance Revival brick and stone hotel built as the club house for the Benevolent Protective Order of Elks. The building is a late example of its style which lacks individual distinction but is well-preserved and contributes to the Tremont streetscape.

When it was planned, the building was intended to be "one of the most modern club houses in the city." 3 with a

Hoved; date if known			14
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Significance (include explanation of themes checked above) spacious 2-story lobby and surrounding ladies parlors, writing rooms, and lounging rooms for guests, a 3000-seat hall/ballroom on the 3rd floor expected to be the largest room of its kind in the city, a club floor at level 4 with lounging rooms, a library, buffet, grill and locker rooms, 8 floors of bedrooms (about 350) and even a roof garden. Predicted cost was \$3 million. The building was built to the 155' maximum limit on height.

Architects McLoughlin & Burr also designed the Commonwealth Armory, a 14unit apartment at 65 Commonwealth Ave, schools in Norwood and Natick and houses in Brookline. Sr. partner James E. McLoughlin was responsible for the

Boston Trade School and South Terminal Station.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The building is presently a second class hotel. Good location and condi tion make it a logical candidate for adaptive reuse. Plans for recycling into elderly housing have been shelved and current planning goals call for use of the building as a first class hotel.

- Boston Traveler, 3/6/1926
   Boston Herald, 11/22/1925
- 3. Boston Post 6/11/1923 4. BPL architectural file
- 5. Boston Sunday Globe, 1/28/1979 (on current status)

Ϊ,		_		
				4
-	, a			
	120		_F'	
TYPE	(reside	ntial) sidenti	single	e d

(M+) June, 1979

	ADDRESS 274 Tremont COR.
1.	NAME
	present original
	MAP No. 24N /12E SUB AREA Theatre
	DATE 1970's
	source
	ARCHITECT
	source
	BUILDER
	source
LR.	OWNER original present
1	
	PHOTOGRAPHS 3 5/1 .79 .
	\
TYPE (residential) single double (non-residential) res	row 2-fam. 3-deck ten apt. taurant and parking garage
NO. OF STORIES (lst to cornice)	8 plus
ROOF flat cupo	oladormers
MATERIALS (Frame) clapboards shing (Other) brick stone	gles stucco asphalt asbestos alum/vinyl
BRIEF DESCRIPTION Modern con	crete multi-level parking garage
TYPEDIOD ALTEDATION CO-	
EXTERIOR ALTERATION minor modes	
CONDITION good fair poor	LOT AREA 56.706 sq. feet
NOTEWORTHY SITE CHARACTERISTICS	Restaurant entrance off small public
plaza between the garage	and the Music Hall . Plaza and part of the sonce Hollis St.
garage located on what wa	s once Hollis St. SIGNIFICANCE (cont'd on reverse)
	Garage has clean, modern lines and
(Map)	does attempt to relate to its
	surroundings with a "colonnade"along
	the plaza/Music Hall side and

restaurant at the lower level.

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	= = =

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)







	2120	<u></u>
	ADDRESS 76-78 Warrent	on cor.
		se/Fifth Universalist
· ·	present	original Church
1000	MAP No. 24N/12E	SUB AREA Theatre
	DATE 1838-9 new	spaper accounts 1,2
	ARCHITECT Asher Benja	
	BUILDER Nathan Price "  source St. In	
	Fifth Universa	source St. Ir. list 74-76 Warrenton, / 78 Warrenton present
ST. TITO	PHOTOGRAPHS 10 4/3,4/2	
	Ward 5. Parcel #83	UTM#19/329760/4690480
TYPE (residential) single doubl (non-residential) church s	e row 2-fam. 3-deck	ten apt.
NO. OF STORIES (1st to cornics)		
ROOF gable front cup	olado:	mers
MATERIALS (Frame) clapboards shin (Other) <u>Orick</u> ston	gles stucco asphalt ash econcrete in	pestos alum/vinyl ron/steel/alum.
arief DESCRIPTION Monumental 3 cal and restrained in ornar center and two side entrance columns set in antis between wide entablature and gable umns are two-story windows	ment. Raised granite ces. Paired two-story on paired brick pilas pediment with lunette	basement level with fluted Greek Ionic ters, all supporting a window. Between col-
EXTERIOR ALTERATION (MINOR) mode	rate drastic	
CONTRACT IN CONTRA	700 100 E006	

CONDITION (good) (fair) poor\_ paint LOT AREA 5396 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Presently the corner building on a narrow

secondary street

(Map)

Playhouse occupies one of the earliest and most significant buildings in the area the Greek Revival Fifth Universalist Churc

SIGNIFICANCE (cont'd on reverse) The Charles

of 1838-9, one of only three surviving

Boston churches by 19th century architect

Asher Benjamin. (1771-1845) (NRI) June, 1979

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	<u>X</u>

Significance (include explanation of themes checked above)

Benjamin's other Boston buildings include the Charles Street Meeting House (1804), the Old West Church (1806) and several Beacon Hill homes including 54-55 Beacon St. and his own house at 9 West Cedar. His influence on New England architecture, however, derives principally from his authorship of builders guides and handbooks published continuously from 1794-1841. Benjamin's books adapted the latest European styles to American building conditions, and in this way the Federal and later the Greek Revival modes were disseminated to country carpenters throughout New England. Benjamin also founded an architectural design school in Boston.

The Fifth Universalist Society was organized in 1836 and worshiped for a time in Bulfinch's Boylston Market before dedicating their meeting house in 1839. The building contained 156 pews and cost \$29,000 plus \$7,600 for the land. The prototype appears to have been Plate LVIII and LIX of Benjamin's The Builder's Guide or Complete System of Architecture (1838), the principal differences being the larger size and addition of a granite raised basement

story which allowed for rental income from two stores.

The first pastor, Rev. Otis A. Skinner, was a noted orator, author and member of the Boston School Committee active in founding Tufts Univ. and later president of Lombard Univ. in Illinois.—The church was used as the Hebrew Temple Ohabei Shalom from 1863-1887, as the Scotch Presbyterian Church from 1889 to 1925, and as the Charles Playhouse for about 20 years and 1889 to 1925, and as the Charles Playhouse for about 20 years and 1889 to 1925, and as the Charles Playhouse for about 20 years and 1889 to 1925, and as the Charles Playhouse for about 20 years and 1889 to 1925, and 1925 to 1925 to

for public use and enjoyment, protection, utilities, context)

National Register: Recommended for nomination to National Register (individual

- 1. "A New Asher Benjamin Building in Boston," by Mary Van Meter,
  The Drumlin, newsletter of the City Conservation League, Vol 3,
  #1, Jan. 1978 (includes complete bibliography)
- 2. Boston Post, Feb. 6, 1839, p. 2 (gives architect, builder and date)

<sup>\*</sup> basic interior spaces (vestibule, auditorium) remain intact but virtually no interior detailing remains.

	ADDRESS 82-84 Warrenton COR.
	NAME Carver St. Electric Substation
	present original
	MAP No. SUB AREA
	DATE
	Source
(Photo)	ARCHITECT
	source
•	BUILDER
	source
	OWNERoriginal present
	PHOTOGRAPHS .
YPE (residential) single (non-residential)	double row 2-fam. 3-deck ten apt.
	ice)plus
•	
OUF	cupoladormers
ATERIALS (Frame) clapboards (Other) brick	s shingles stucco asphalt asbestos alum/vinyl stoneconcrete iron/steel/alum.
RIEF DESCRIPTION	form for 70-74 Charles St. South
See	Torm for 70-74 chartes St. South
XTERIOR ALTERATION minor	moderate drastic
ONDITION good fair poor_	LOT AREA sq. feet
ULEWORTHI SILE CHARACTERIS.	TICS
	SIGNIFICANCE (cont'd on reverse)
(Map)	

BOSTON LANDMARKS COMMISSION Building Information Form No. Area CBD

Moved; date if known					
Aboriginal Conservation Agricultural Education Architectural Exploration/ The Arts settlement Commerce Industry Communication Military Community/ Political development	Recreation Religion Science/ invention Social/ humanitarian Transportation				
Significance (include explanation of themes checked above)					

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

PARIE

1	ADDRESS 90-92 Warrentoncor.		
	NAME present	Hotel Hampden	
	present	original	
315	MAP No. 24N/12E	SUB AREA Theatre	
	DATE 1885 Building r	permit 5/25/1885 source	
	ARCHITECT Rand & Tayl	.or "	
	,	source	
	BUILDER Weston & Woodw		
		source	
	OWNER C.A. Phelps/ original	Dresent	
	PHOTOGRAPHS 1 1/3 ·79		
- Control -	1 -7 3 •79	· ·	
TYPE (residential) single double (non-residential) 2 stor	row 2-fam. 3-deck	ten apt.	
NO. OF STORIES (1st to cornice)			
ROOF flat cupo	oladorma	ers	
MATERIALS (Frame) clapboards shing (Other) brick stone	les stucco asphalt asbe:	stos alum/vinyl n/steel/alum.	
BRIEF DESCRIPTION 19th c. Commercin use of terra cotta tiles of floor into 3 bays with center 2; 4-bay upper stories with windows with brownstone linte 4 & 5 and at roofline.  EXTERIOR ALTERATION MILES moder	r entrance; stone lint segmental-headed windowels (level 5). Corbel	which divide the 1st el between levels 1 & ws (level 3,4) or rect. cornices between level	
CONDITION good fair poor			
NOTEWORTHY SITE CHARACTERISTICS FOR			
	SIGNIFICANCE (cont'd on re	verse)	
	The apartment hotel,		
(Map)	1860's, was becomming	a common form of	
	city housing by the 18	880's and the "Hotel	
(N) June, 1979	Hampden" built to acco	omodate 18 families,	

Moved; date if known			•			
Themes (check as wany as	applicable)					
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation  Education  Exploration/ settlement  Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation				
Significance (include explanation of themes checked above)						

is a good example of the trend.

The modest but visually pleasing structure was designed by Rand & Taylor, an "enterprising and popular firm" organized in 1881 and active in the 1880's and 90's in erection of many public buildings and private residences, including the Boston & Lowell railroad station in W. Medford, the National Express Co. building at Franklin & Arch St. in Boston, the Partridge store at 59 Temple Pl, Wincester Town Hall, and buildings at 104, 112, 123, 129-131 South St, as well as the Young Ladies Seminary in Northfield Mass and State Hospital for the Insane in Worcester. The partners were George Dutton Rand, who began practice in Boston in 1870, and Bertrand E. Taylor, a specialist in hospital work, who joined him in 1881. 1

In the 1890's one of the 1st floor stores was occupied by Fred

E. Farrington, a furniture dealer.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

- 1. BPL architectural card file on Rand & Taylor
- 2. 1895 Boston City Directory

BRIEF DESCRIPTION 6-bay pier and spandral commercial style building with entrances at bays 4 and 6 and half-timbering used to decorate the other 1st floor bays. Brick piers meet above 2nd story windows to form arcade of segmental arches followed by a corbel cornice.

EXTERIOR ALTERATION minor moderate drastic window treatments changed, iron condition good fair poor LOT AREA 7280 sq. feet been remove NOTEWORTHY SITE CHARACTERISTICS Forms visual grouping with #90-92 Warrenton because of similarity of style and materials

SIGNIFICANCE (cont'd on reverse) This building, a good example of utilitarian brick commercial architecture, was built

for Locke Stevens & Co, a plumbing

supply business which remained there through

(N) June, 1979

(Map)

Moved; date if	ctions		
Themes (check as	s many as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Pelitical	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (in	nclude explanation of them	es checked above)	
in recent years past 22 years theatre goers Elizabeth Tag Durante, Pear have appeared advertising Architect Charles St. S	historically notable wars as a restaurant cas the restaurant has a second producers, and perfylor, Bette Dars, Andri Bailey, Betsy Palmed on the Boston stage people and local police. A. Brown also design for 76-82 Charles	atering to the theat been called Nicks an formers including Ri- thony Quinn, James Ma er, and most of the 'l Nick's is also po- ticians. gned the private resi been incorporated in	re trade. For to d has served chard Burton, ason, Jimmy other stars who pular among idence at 82
y , yann dan da	anggana a a ang ang ang ang ang ang ang		
Preservation Co for public use	nsideration (accessibility and enjoyment, protection,	, re-use possibilities, utilities, context)	capacity

been the.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Information supplied by owner and waiters; see also photographs of stars located at the restaurant.





THOBD 400

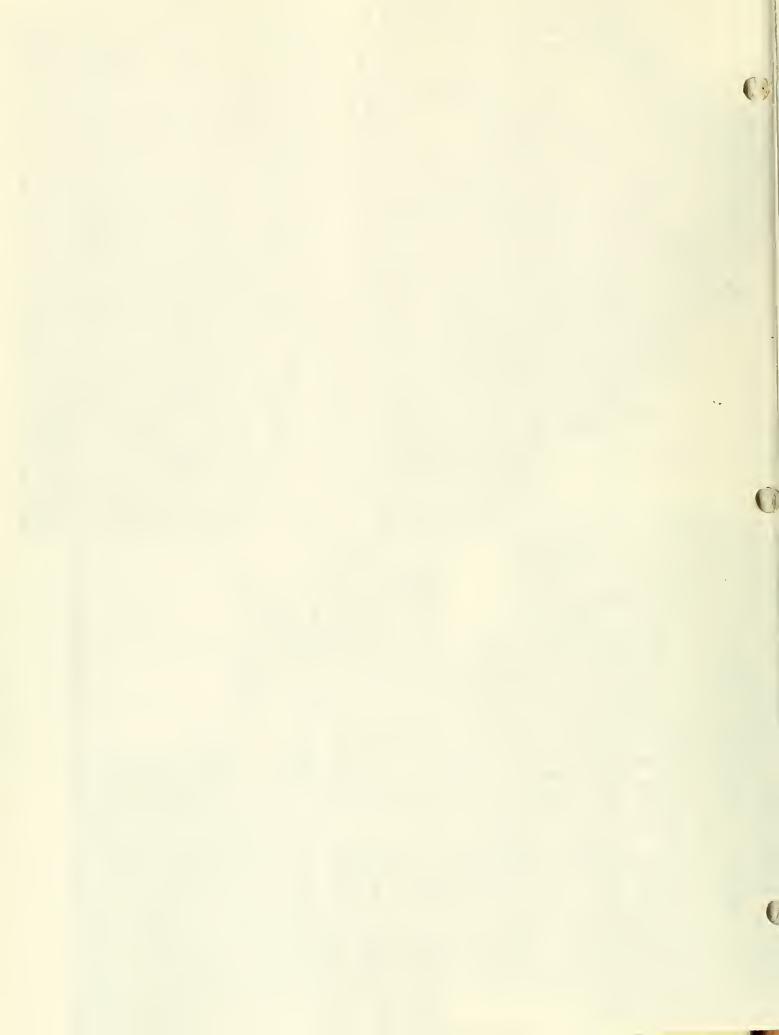
and front 38' of the building were

Moved; date if known	
Themes (check as many as applicable)	
Aboriginal Conservation Agricultural Education Architectural Exploration/ The Arts settlement Commerce Industry Communication Military Community/ Political	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include explanation of the	nemes checked above)
to a 40' city street. Only the Architect Benjamin Franklin I three decades in Boston in the I George Snell and Arthur Gilman I 1862. His most important commerce destroyed, include the Eastern I and Winter Streets, the Burnham Selwyn and Globe Theatres. In 1895 the building was occur	Dwight (d. 1893) was active for late 19th century, working under before opening his own office in cial and public buildings, now Express building at Washington
Preservation Consideration (accessibility for public use and enjoyment, protection	ty, re-use possibilities, capacity on, utilities, context)
National Register: Part of sugg	ested "Piano Row" district (contributing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)
Biographical

1. Withey, Dictionary of American Architects, p. 185
2. Damrell, Half Century of Boston Building (1895), p. 483.

3. Boston Globe, 1/10/1916 (on widening of Avery St.)



of great visual importance to both the

Washington and West streetscapes, and as

(NRD/C) June, 1979

Moved; date if know			
Themes (check as many property of the Arts Commerce Communication Community/ development	Conservation Education X Exploration/ Settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
	ide explanation of themes		
jewelry and spectrum Bigelow, Kenny was located at in a 4-story gray In 19th century and most highly "European novel Over the years stones, bronzes public buildings 1942 and is no building housed The 1912 date Building Dept.	r 30 years of Bigelov cialty store. hard & Co. was established the corner of Washing anite mansard and affiguidebooks the comparts and all manner the company offered, and custom-made lights. The firm moved to longer in business. The Summerfield Furse of the building is records stating that ted about Feb, 1912.	lished in 1830 by Jogton and West beginn ter 1912 in the presany was called "one oston" with a "fin of articles of utility jewelry, silver, wat ghting fixtures for 384 Boylston St. in the later 1940's niture Company.  derived from a lett "premises 511 Wash."	hn Bigelow and ing in 1867, first ent structure. of the oldest e art room," ity and ornament. ches, precious residences and n the Back Bay in the Wash. St.
, and the designation of		gergiji en e sii saa gergint	
for public use and	deration (accessibility, enjoyment, protection, u ton Street Theatre Di	itilities, context)	-

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. King's How to See Boston (1895), p. 108-110 (incl. illus of old bldg)
- 2. Strangers Illustrated Guide to Boston and its Suburbs, Boston 1881, p. 91
- 3. <u>Boston Architectural Club Yearbook</u>, 1916, p. 180 (adv. and drawing) 4. George D. Hall Co, <u>Official Program of the City of Boston</u>
- Tercentenary, 1830-1930 (1930) (adv. and drawing)

## DOWN TOWN

OWN town in the richest and most closely centered shopping district in the world, between the two great califoral stations with subways and motor afteries going by, our store is alive every business day in the year. Our stock is brilliant with wares from every scene of creation—the finest things in the silver and jewelry realin. Buy where you will the simplest purchase or a pearl necklace, you will pay for equal qualities Bigelow. Kennard & Co.'s prices—probably more. We offer you an honored name, and the best of business service. Where price is an object, comparisons are well worth while.



1830

DIAMONDS

PEARLS GOLD JEWELRY WATCHES

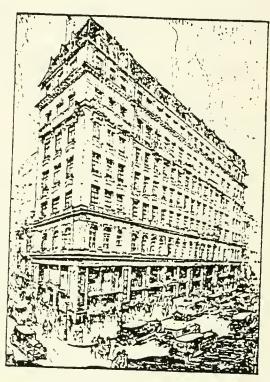
CLOCKS STERLING SILVER

LEATHER STATIONERY PLATE

CHINA GLASS ECCLESIASTICAL

LIGHTING FIXTURES

SHOPS FOR ALL REPAIRS



1930

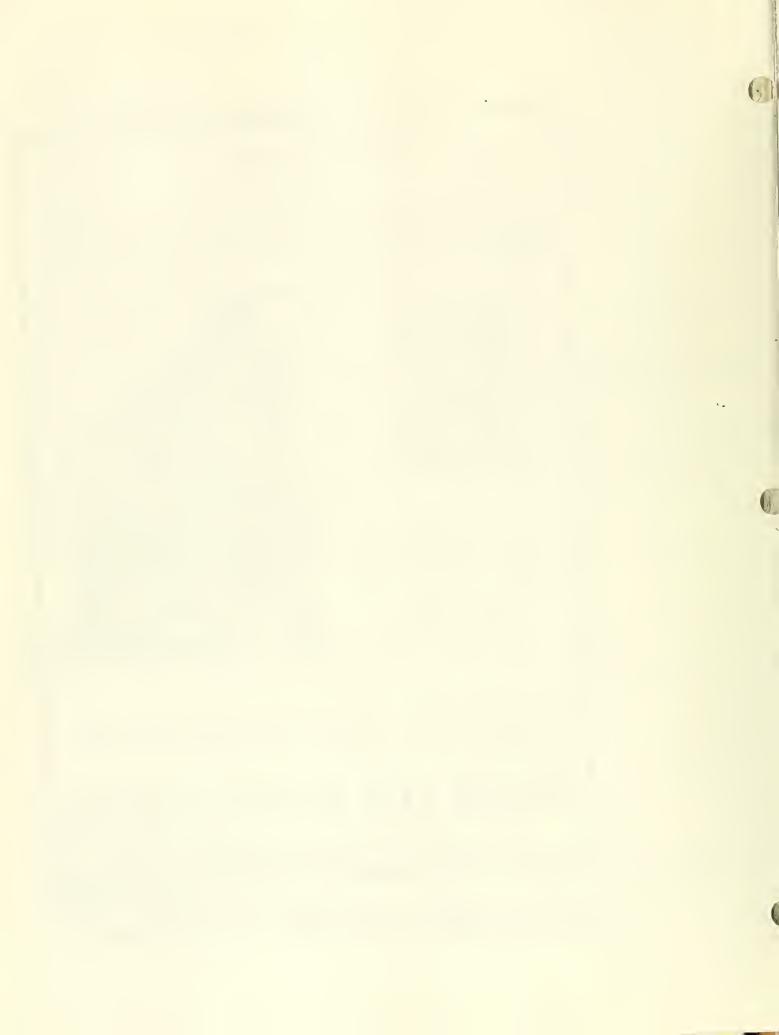
ISTORICALLY. Bigelow Kennard & Co., Inc., is the lengthening shadow of one man. John Bigelow, founder. John. Alanson, and A. O. Bigelow of the first generation, Alanson of the second, and today Alanson of the third generation—1830 to 1930. The genealogical thread has never broken. The family carries on, and begins its second century successful and solvent as for the last hundred years.

## BIGELOW, KENNARD & CO.

Jewelers 511WASHINGTON-ST

Boston

From: Geo. D. Hall Co, Boston, "Official Program of the City of Boston Tercentenary Celebration" Boston, 1930, p. 83.



(Map)

The White Building is a notable, largely intact example of the Modern Gothic style which contributes to the Washington Street Theatre District (National Register).

(NRD/C) June, 1979

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	=

The building is similar to the contemporary Little Building, also by Blackall, in its Gothic detailing and use of a pavillion arrangement to admit interior light to offices. Clarence H. Blackall (1857-1942), senior partner in the prolific firm of Blackall, Clapp and Whittemore, designed numerous buildings in the theatre area including the Little and Demmon Buildings, Hotel Avery and 6 theatres (the Colonial, Metropol politan/Music Hall, Pilgrim/Olympia, Modern, Publix/Gayety and Wilbur) Blackall is credited with designing Boston's first steel frame skyscrape the Carter (now Winthrop) Building of 1894.

The original owner, George Robert White, was an entrepeneur who owned much real estate in the theatre area and whose bequest of \$9 milli

to the City of Boston is still used for beautification.

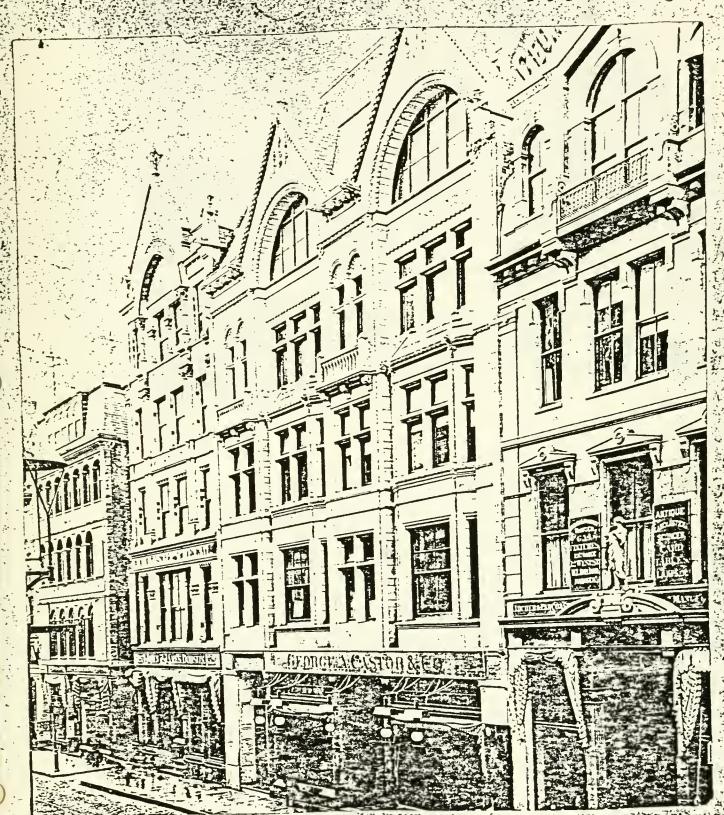
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Contributes to the Washington Street Theatre District (listed on National Register, 1979)

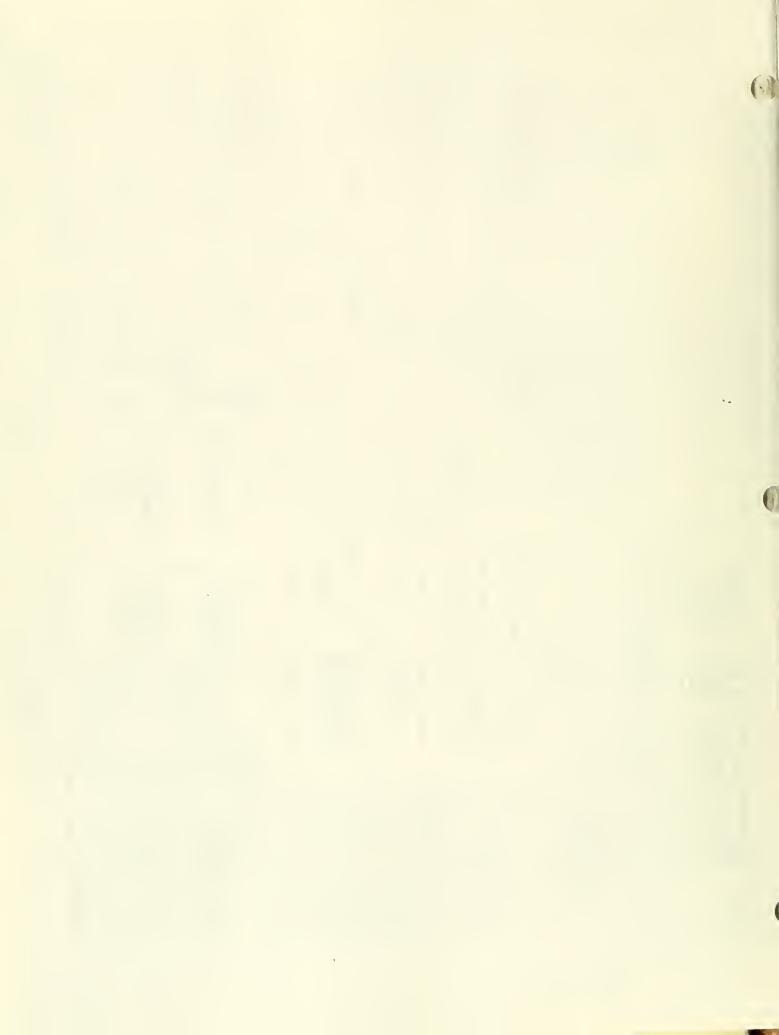
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

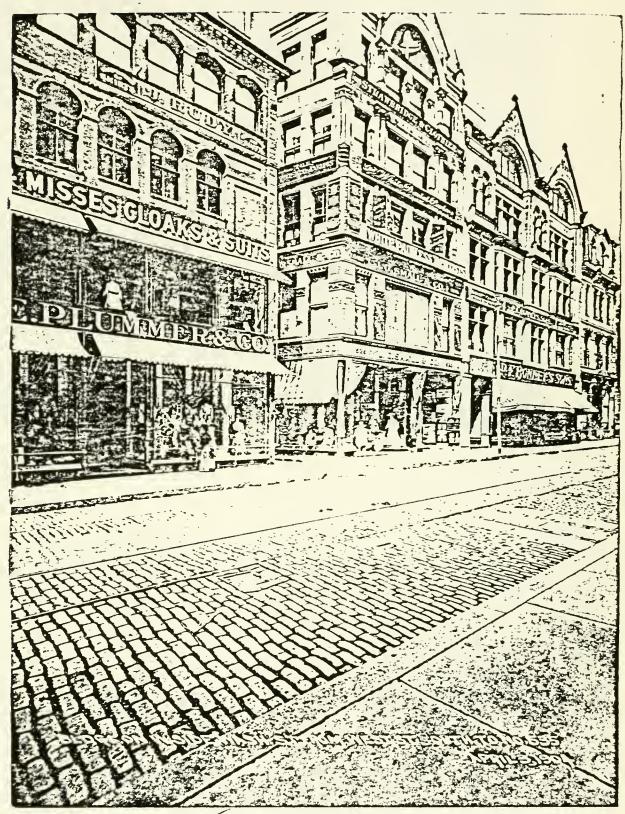
1. Architectural Club Yearbook, 1917 (adv. with illustration and caption

Washington PR Boston just south of West Street N Weight have leed 1884-85-86 Perhaps 1883? Het Could not have been earlier 523-527 Washington St.

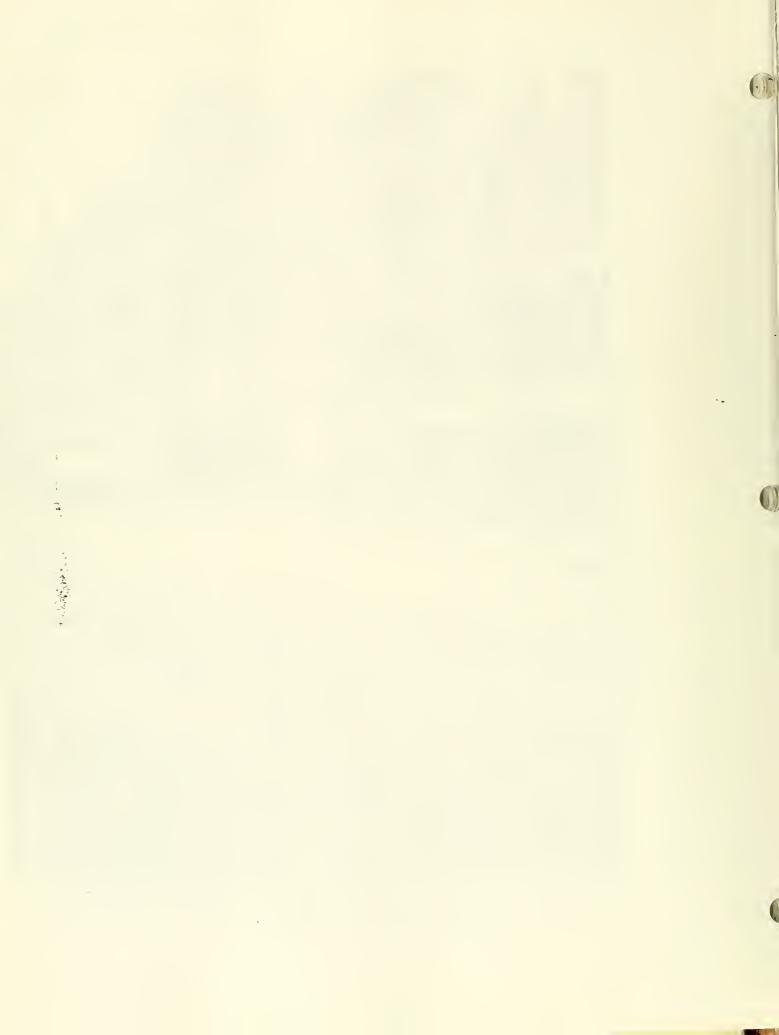


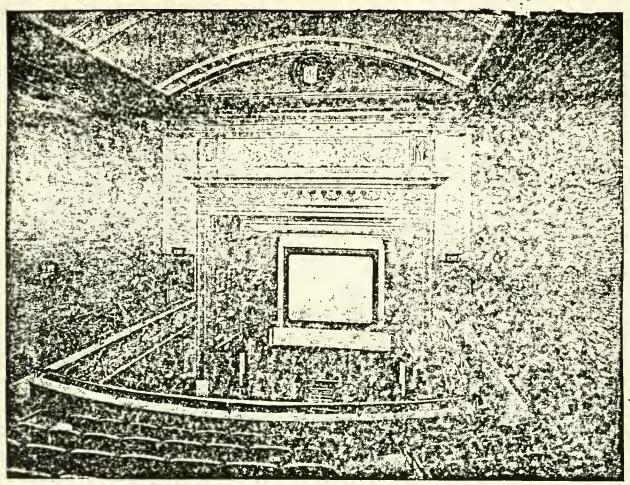
SPNEA photograph of Washington St. in 1880's. The two buildings at far left still remain (#531-535 and 523-527 - the Modern Theatre) The building housing the George Castor & was replaced by the White Building (1917) and the building at right by the Bigelow-Kennard Building.

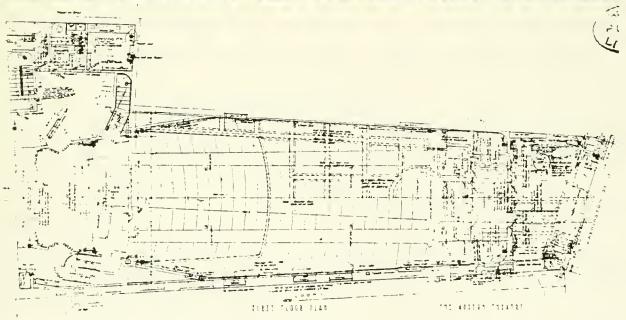




SPNEA photo of 1904 shows #531-535 and #523-527 Washington The second stories of both these buildings have been changed since the photograph from the 1880's.







THE MODERN THEATRE, WASHINGTON ST., BOSTON, MASS.

MR. C. H. BLACKALL, ARCHITECT

From American Architect and Building News, vol. 107, #2049, 3/31/1915

£.

BOSTON LANDMARKS COMMISSION Building Information Form Form No. NR Area A 531-535 ADDRESS Washington St. cor. Harlaem Place (alley) NAME New Adams House Restaurant/ Weed Sewing Machine Co. original MAP No. 24N/12E SUB AREA Theatre (no permit) DATE probably 1866 Deeds & City Directories source (see significance section) ARCHITECT source BUILDER Deming J. Hastinggurce Sally Ann Dwight / PHOTOGRAPHS  $1^4/2 \cdot 79 + file$ (residential) single double 2-fam. 3-deck row. apt. (non-residential) commercial NO. OF STORIES (1st to cornice) \_\_\_ plus (originally had 1 mansard story) mansard dormers (originally had flat ( removed ) cupola dormers) MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (stone) granite concrete iron/steel/alum. (Other) brick BRIEF DESCRIPTION Mansard commercial building now heavily altered at level 1 & 2 and missing original mansard roof. Level 3 features 6-bay arcade of semi-circular arches; level 4 has 7-bay arcade of segmentalheaded arches; all arches outlined by projecting brick lintel courses; pink granite trim including belt band between 3rd & 4th floor, sills and justified quoins; dentil cornice.
EXTERIOR ALTERATION minor moderate - drastic 1st 2 floors totally remodelled; mansard removed. CONDITION (good) fair poor\_\_\_\_\_LOT AREA\_\_\_\_3685\_\_\_ NOTEWORTHY SITE CHARACTERISTICS Irregularly shaped building at corner of alleyway, part of architecturally notable ensemble now on National Register as "Washington Street Theatre District, across from planned Lafayette Place development. SIGNIFICANCE (cont'd on reverse) This mid-19th century commercial structure contributes (Map) to the "Washington Street Theatre" National Register District and has served as the location of a sewing machine company and (NRD/C) June, 1979

TH- CBD 489

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

mens clothing store.

development

The building was probably erected in 1866 for the Weed Sewing Machine Co, which occupied the space from 1867-1875. Further evidence of a mid-1860's date can be gleaned from deeds, which show that Deming J. Hastings and Sally Ann Dwight (wife of John Dwight) purchased the land and a building thereon in Oct. 1864. The following June, Hastings and Dwight made an agreement with the neighboring Boston Theatre based on two surveyors maps prepared by architect Benjamin Franklin Dwight (perhaps a relation) showing present and proposed boundry lines between the two properties. The plan and agreement make it clear that Hastings and Dwight intended to construct a new southern brick partition wall 4' to the south of their existing wall, and it is possible to speculate that the property agreement was a prelude to erection of an entirely new structure possibly designed by B.F. Dwight, although this cannot be proven.

Photographs of the building in the early years show a cast iron storefront brick second story with window arcades similar to those of levels 3 and 4,

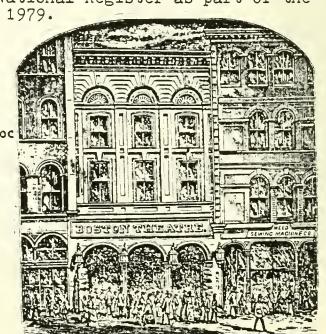
and a mansard roof with shed dormer.

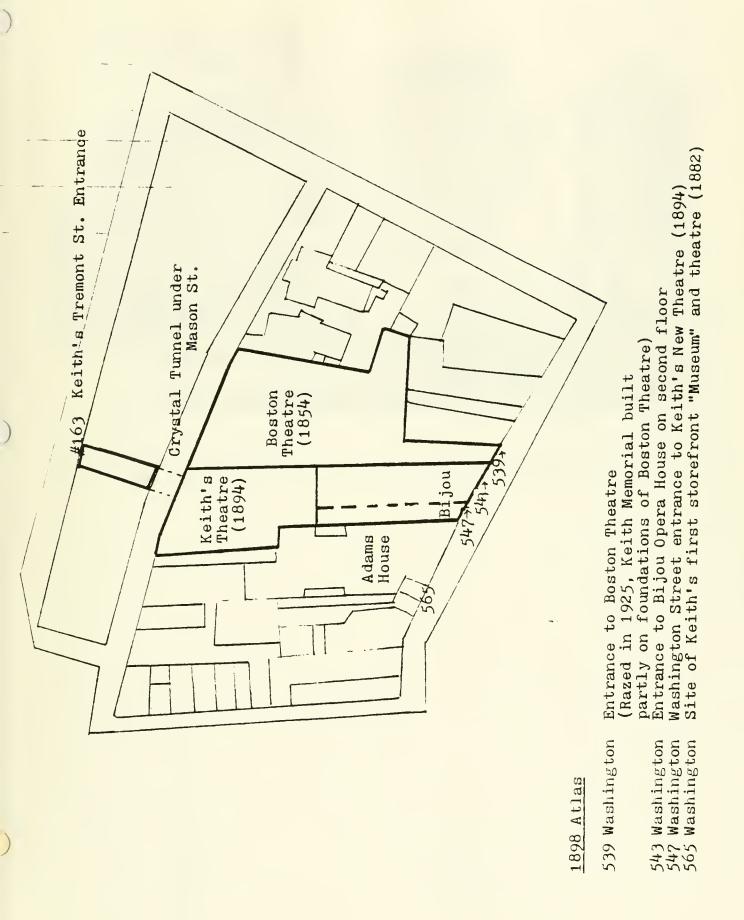
By the 1880's this part of Washington was becoming a desirable location for retail clothing stores, and the George A. Plummer Co. moved into the building, where this men's clething store remained-through the early 20th c. By the turn of the century the brick 2nd floor had been replaced by wide metal show window which were replaced in turn by the present Gothic windows of the Adams House Preservation Consideration (accessibility, re-use possibilities, capacity Restaurant for public use and enjoyment, protection, utilities, context)

National Register: Listed on the National Register as part of the "Washington St. Theatre District" 1979.

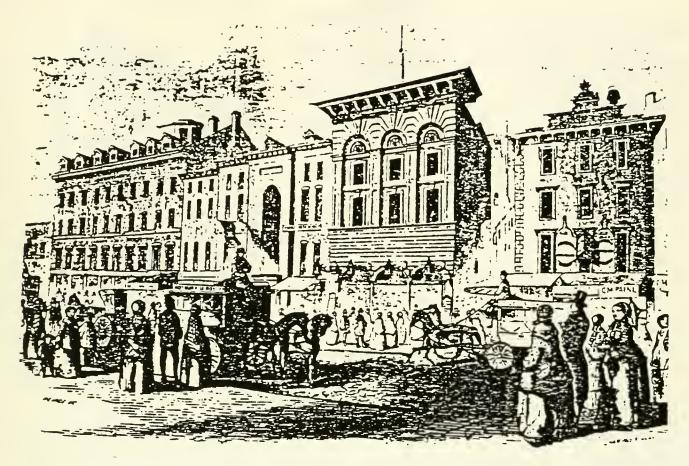
Bibliography and/or references (such as loc records, early maps, etc.)

- 1. Suffolk County Deeds, 849/312
- 2. " 860/125
- 3. Photographs in Washington St. file, SPNEA
- 4. Boston Illustrated, by Edw. Stanwood, 1878 p. 69 (illus)









Exterior of the Boston Theater on Washington Street, opened in 1854. Seating 3000, it was one of the great playhouses of the country and served as our opera house until the Boston Opera House was built in 1909. It was razed in 1925 to make way for the B. F. Keith Memorial Theater, which later became the Sack Savoy.



BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD NR Area A # TH-2

		-	-	,		
ADDRESS	Wa	ısh	in	gton	St.	COR.

COR.		
Adams	House	Annex

NAME Amusement Center/ Bijou Theatre present original Keith's Theatre

MAP No. 24N /12E SUB AREA Theatre

DATE Facade- 1858-1860 Illus. & photos source (no permit )

Facade: unknown

ARCHITECT Bijou Theatre: Geo. Wetherell 2. source (no permit)

BUILDER\_\_\_\_

Chas. F. Adams source OWNER (orig. Atlas owner)/

original present

PHOTOGRAPHS  $1^{5/6} \cdot 79 + \text{file}$ 

TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) hotel annex NO. OF STORIES (1st to cornice) 4 plus  $\frac{1}{2}$ 

ROOF mansard (red copper) cupola dormers 5 flat-roofed dormer MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick stone concrete iron/steel/alum.

Romanesque-inspired,
BRIEF DESCRIPTION restrained mid-19th c. stone Mansard commercial building with slightly-projecting center section featuring single round-arched window divided by heavy tracery into 2 lights & an oculus. Triple arcades in flanking sections set in slightly recessed area ornamented with dentils above 4th fl. windows. Sill courses between stories; heavy bracketed comice.

EXTERIOR ALTERATION minor moderate drastic storefront modernized

CONDITION good (fair) poor LOT AREA 9515 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble now on National Register as "Washington Street Theatre District" across from planned Lafayette Place development.

(Map)

of this mid-19th c. Mansard lies not only in its facade, a notable example of its style and one of the area's earliest surviving commercial buildings, but also in its rich theatrical history dating back to 1835, when the first theatre was constructed on the site Subsequent theatres housed in the present bloinclude the Bijou. 1st Boston theatre illuminated by electricity, and the Bijou Dream, one of the city's first movie theatres. The storefront at 547 Wash. also served as the

mother house of vaudeville."

SIGNIFICANCE (cont'd on reverse) The importance

(NRD/C) June, 1979 \_\_\_\_\_entrance to Keith's Theatre, called "the

Moved; date if known				·
Themes (check as many as	applicable)			
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	=	Recreation Religion Science/ invention Social/ humanitarian Transportation	=======================================

In 1835-36 the Lion Theatre was erected behind the Lion Tavern "on a novel plan, the intention being to permanently combine equestrian with dramatic enter tainment." The theatre went through a succession of names, managers and fares including the Mechanics Institute, used for concerts in the late 1830's and the Melodeon, which, beg. in 1839, was used by the Handel & Haydn Society for orato concerts & later for theatre and concerts. Acoustics were good & Jenny Lind was among the artists who performed there. The hall then passed into the hands of the Boston Theatre proprieters, who used it as a supper room when balls were gi at the theatre. 2 Sometime during this period the present facade was constructed. The rest of the bldg. was used as the annex for the adjacent Adams House Hotel.

In 1879 the name was changed to the Gaiety and in 1881-2 to the Bijou, at which time the interior was completely rebuilt by architect Geo. Wetherell in "the most complete and elegant theatre of its size." This 900-seat theatre, 1st in Boston to use electric lighting throughout, was located on the 2nd fl.

and was used for "parlor" operas, particularly Gilbert & Sullivan.

In 1886 Keith & Batcheller leased the Bijou, where they offered popular come with 2 performances daily. Keith continued to operate his Gaiety theatre at 565 Washington which had continuous vaudeville shows 3 In 1892-94 Keith built his palatial "Keith's New. Theatre" behind the present bldg. (where parking lot is n with an entrance through the present bldg. at #547. The Bijou then became the "Bijou Opera House" for parlor theatre and was later remodelled by Keith into Preservation Consideration (accessibility, re-use possibilities, capacity (cont\*)

for public use and enjoyment, protection, utilities, context) National Register: Part of "Washington Street Theatre District" listed 1979

(contributes to the district)

'Significance (cont): the "Bijou Dream" one of Boston's earliest movie theatres, opened in Feb. 1908. In the 1940's the Bijou was renamed the Intown and Keith's was the Normandie. Eventually Keith's Theatre was razed and the Bijou space remodelled (the present bldg. does not contain a theatre.) Keith's entrance has been totally remodelled & is now the "Amusement Center) pin-ball arcade.

Bibliography and/or references (such as local histories, deeds, assessor seconds.

records, early maps, etc.)

1. The present facade does not appear in graphic illustrations dating 1854 (SPNEA files) and 1857 (Midgeley's Sights of Boston and Suburbs p. 96 at BPI

Does appear in photographs of the Adams House dated 1860 (SPNEA files)
2. Edward O. Skelton, Historical Review of the Boston Theatre, Boston 1884 (includes photos of 19th c. sets; best history of site up to 1884)

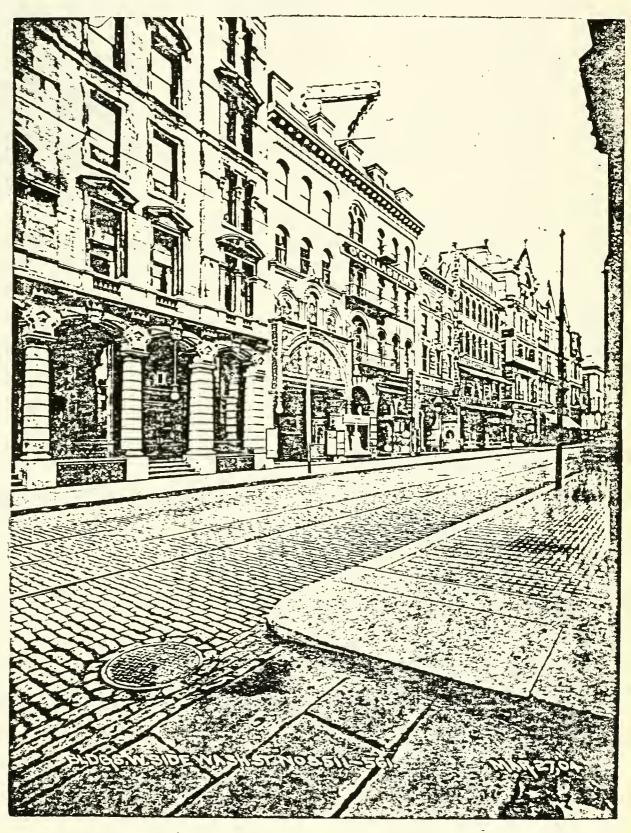
3. The Star Programmes of all Boston Amusements, 1886-7 (Athenaeum T964B/st2)

4. Boston Theatres of Today, in the Bostonian, Sept. 1895, p.667.

5. King's How to See Boston, 1895, p. 104
6. W.H. Birkmire, The Planning & Construction of New Theatres, N.Y. 1896
7. Dexter Smith, Cyclopedia of Boston, 1887, p. 89

8. Harvard University Theatre Collection (of special interest is booklet on

SPNEA photo showing Adams House (far left, since demolished) entrance to Keith's 1894 Theatre at 547 Washington, and entrance to the Boston Theatre, demolished to make way for the Savoy. Photo dated 1904





TH- CBD 493

BOSTON LANDMARKS COMMISSION

Moved; date if known	*
Themes (check as many as applicable)	
Aboriginal Conservation Recreation Agricultural Education Religion Architectural Exploration/ Science/ The Arts settlement invention Commerce Industry Social/ Communication Military humanitari Community/ Political Transportati	
Significance (include explanation of themes checked above)	
Curiosities" and initiated his vaudeville career in (see forms for 539 and 547 Washington)	n 1882-83.
The state of the s	
Preservation Consideration (accessibility, re-use possibilities for public use and enjoyment, protection, utilities, context) Not recommended for protective designation.	s, capacity

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BOSTON LANDMARKS COMMISSION	Building Information Form Form No. Area CBD
	589-595 2-20 Avery St.  ADDRESS Washington St. COR. Haymarket Place
	NAME Hotel Avery (same)
THE FORMAL PROPERTY OF THE PRO	present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE 1914 Building permit
	C.H. Blackall & "
	C.H. Blackall & " ARCHITECT Hurd & Gore .
	source
P REFERENCE	BUILDER Haynes Construction Co. Arch. Club
TOFFI MINITEDIATE	source Yearbook <sup>2</sup>
	OWNER Commonwealth Assoc./
County of County	original present
	PHOTOGRAPHS $\frac{1}{1}\frac{5}{1}\frac{.79}{.79}$
TYPE (residential) single (non-residential)	double row 2-fam. 3-deck ten apt. hotel & stores
NO. OF STORIES (1st to cornice	e) 10 plus
	cupoladormers
MATERIALS (Frame) clapboards (Other) brick	shingles stucco asphalt asbestos alum/vinyl stone limestone concrete iron/steel/alum.
principal facade on Wash ical detailing in limes heavily altered); upper single windows along Wash	Revival "commercial building with narrow 3-bay n. and block-long 17-bay facade on Avery. Classtone concentrated on lower 3 floors (1st fl. now floors generally feature paired windows (or sh) with 1/1 sash, jack arch lintels & stone keymice.  moderate drastic heavily altered storefront
CONDITION good fair poor	LOT AREA 5625 sq. feet
NOTEWORTHY SITE CHARACTERISTIC	CS L-shaped corner building with facades on
Washington and Avery	
	SIGNIFICANCE (cont'd on reverse) This notable, well-preserved  Acclectic "Colonial" brick hotel contributes
(Map)	to the Washington streetscape and was
	designed by the prominent Boston architect
	Clarence H. Blackall. Built as a first
(N) June, 1979	class hotel, the Avery was promoted as "the

Moved; date if known	
Themes (check as many as applicable)	
Aboriginal Conservation Agricultural Education Architectural Exploration/ The Arts settlement Commerce Industry Communication Military Community/ Political	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include explanation of them at and most modern hotel in the City"	
complete fireproofing& all outside rooms According to contemporary newspaper accupied by an elaborate hotel office, restable was planned for the basement was given over to dining rooms and banque sleeping rooms except for "sample rooms" was gum wood with mahogany stain. The sty	each with a bath.2 ecounts, the first floor was to be eading room and public dining room. A near Haymarket Place. The second floor et rooms and the rest of the floors to on the 11th floor. Interior wood fin
Renaissance" and cost was estimated at \$1  The land on which the Avery stands was videning of Avery St. from 12 to 40 ft. This change in street pattern, on the rest to the Avery Hotel is typical of the ecle notifs common in some of Blackall's work, Blackall was also adept at other popular in the theatre area (the Colonial, Modern	1,250,000.1 s cleared in 1914 as part of the The hotel was constructed just after sulting narrow lot. ectic use of Colonial and classical particularly the Wilbur Theatre. styles which he used in other buildings.

ouilding the first steel-frame bldg. in Boston, the Carter/Winthrop Bldg. of 18 on example of Blackall's interest in technological side of architecture. The Avery is still in use as a hotel. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

lympia, Publix/Gayety and the Little and Demmon Buildings) and is credited wit

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe 10/10/1914

2. Architectural Club Yearbook, 1916, p. 184 (advertisement for Haynes Const. Co. with illustration of hotel.)

TH-CBD 477 BOSTON LANDMARKS COMMISSION Building Information Form Form No. Area CBD 26-44 Essex St. 590-622 17-35 Harrison Ave ADDRESS Washington St. COR. Hayward Place Washington/Essex Bldg/Siegal's Dept. NAME Star Cinema /Keith's Boston Theatre present original MAP No. 24N/12E MAP No. 24N/12E SUB AREA Theatre
Bldg: 1904-5 opening 9/11/1905

DATE Theatre: 1925 opening 10/5/19255 (no permits) source (newspapers) Bldg: Arthur H. Bowditch (blueprints) ARCHITECT Theatre: Thomas Lamb (BPL card file) BUILDER Bldg: Chas. E source Cotting & CF Adams 2nd/ original present PHOTOGRAPHS 2 4/5, 4/3, 8 6/4 .79. TYPE (residential) single double row 2-fam. 3-deck ten apt. (non-residential) 1905- department store

1925- theatre NO. OF STORIES (1st to cornice) 7 plus dormers ROOF flat \_\_\_\_cupola\_\_ MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick tan stone concrete iron/steel/alum. white terra cotta trim

BRIEF DESCRIPTION Massive 10 X 13 X 9 X 13 bay Beaux Arts commercial bldg.
occupying entire city block, with theatre erected within walls at rear. Wash. facade has 2-story metal storefronts with small-paned windows at level 2. Upper floors originally in A shape to admit interior light, feature 4-story tier of rusticated brick piers alternating with 4-story metal & terra cotta Chicago windows. Top level has classical terra cotta designs, EXTERIOR ALTERATION minor moderate drastic capped by dentil cornice

1) modern curtain wall infil at center bays 2) heavily altered storeCONDITION good fair poor LOT AREA 48,998 sq. feet fronts NOTEWORTHY SITE CHARACTERISTICS Free-standing building occupying entire city block (more than one acre parcel) Truncated at the two Wash. St. corners. Main theatre entrance was at 618 Wash. side entrance at 38 Essex. SIGNIFICANCE (cont'd on reverse) The Washington/ Essex Building is notable for its history as an extravagantly large turn-of-the-century dept. store, as the largest building in the survey area as a fine example of Beaux Arts commercial arch. by Arthur Bowditch (designer of the Paramount (Map) Theatre, Old South Bldg. and Hotel Somerset). as a critical visual element in the Washington streetscape, and as the home of the 1925 Keith-Boston Theatre designed by prominent New York theatre architect Thomas Lamb. (N+) June, 1979 The bldg. was erected for the Boston branch of the Henry Siegal Co. Department Store of N.Y The bldg. was erected for the Boston branch

and Chicago. Among the features of Siegal's

Moved; date if known			
Themes (check as many as	apolicable)		
Aboriginal Agricultural Architectural X The Arts X Commerce X Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

nodern emporium were the wide aisles, escalators, 15 miles of brass pneumatic tubing for carrying cash & change, a photo studio, ladies writing & reception room, hairdressing parlor, delicatessen, grocery with tables where shoppers could sit while expert grocers filled their order, a bank, restaurant seating 1000, post office, telegraph office & bakery. Siegal's aim was to meet all shoppers needs under one roof. Ads claimed the store carried "everything to wear, everything to eat, and everything for the home,"3 & that the grocery was the largest in Boston. The store was apparently unsuccessful & closed in 1914 after only 9 years. The building is presently used for offices.

The theatre was built to provide a home for the Keith enterprises during the interim between demolition of the old Boston Theatre and completion of the B.F. Teith Memorial (now Savoy). It reportedly cost \$10m. and seated 4000 in a single balcony plan. Descriptions noted the spacious marble foyer with mirror ed walls, gold brocaded black satin panels, crystal chandeliers from Czechoslaval \$50,000 Wurlitzer organ ("the finest ever installed in an Am. theatre") and the many lounges, including the city's first smoking room for women. The theatre offered a combination of vaudeville and movies and opened with a racing movie, organ recital, juggling, acrobats, etc. After the Keith Memorial became a movies mly house in 1929, the Keith Boston (also called RKO Boston) continued in the raudeville circuit and patrons were promised a weekly stage show featuring the\*

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) Because of its size, location, good condition and architectural interest, the building is an ideal candidate for adaptive re-use. The theatre has been altered to the extent that restoration would probably be prohibitively expensive

Significance(cont)\* foremost radio, screen and stage personalities. The theatre las since been called the Cyclorama, the Essex, & now the Star, which shows thinese movies. The theatre has been sealed off above the orchestra level, Level nas been totally modernized. The truncated upper level is empty and intact.

Bibliography and/or references (such as local histories, deeds, assessor's

records, early maps, etc.)

Boston Globe, 9/11/1905 (adv), 9/12/1905 p. 4 (desc. of opening)
Boston Herald, 9/12/1905, 8/16/1925 (desc. of theatre)

3. Boston City Directory, 1912 (adv.)

No building permit on file at city hall. Blueprints in possession of Meredith (present management) have Bowditch's name on them.

& Grew

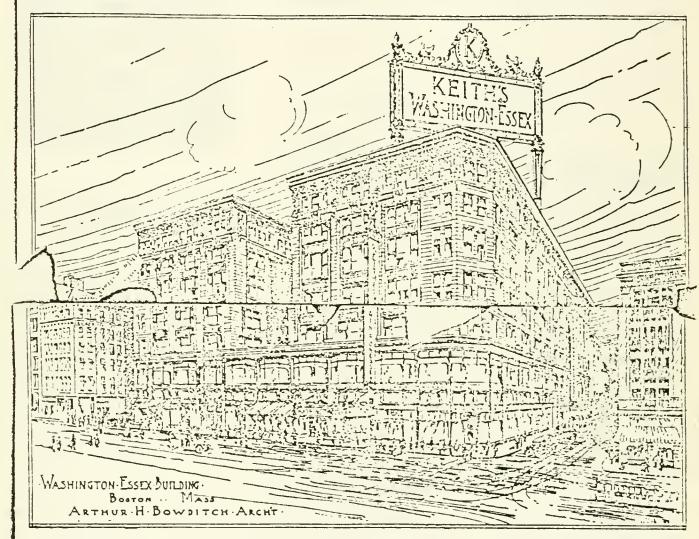
6. Harvard University Theatre Collection (Keith's Boston file) includes clipping from 9/27/1925 - newspaper not marked. Also 10/5/1925 clipping . Donald King, "A Historical Survey of the Theatres of Boston," Marquee, Journal of the Theatre Historical Society, 1974, 3rd quarter, shows photo

of the Washington St. marquee on p. 19 



Moved; date if known	
Themes (check as many as applicable)	
Aboriginal Conservation Recreation Agricultural Education Religion Architectural X Exploration/ Science/ The Arts X settlement invention Commerce X Industry Social/ Communication Military humanitarian Community/ Political Transportation	
Significance (include explanation of themes checked above)	
nodern emporium were the wide aisles, escalators, 15 miles of brass tubing for carrying cash & change, a photo studio, ladies writing & coom, hairdressing parlor, delicatessen, grocery with tables where sit while expert grocers filled their order, a bank, restaurant seat post office, telegraph office & bakery. Siegal's aim was to meet all needs under one roof. Ads claimed the store carried "everything to withing to eat, and everything for the home," & that the grocery was to ston. The store was apparently unsuccessful & closed in 1914 after years. The building is presently used for offices.  The theatre was built to provide a home for the Keith enterprises interim between demolition of the old Boston Theatre and completion (eith Memorial (now Savoy). It reportedly cost \$10m. and seated 4000 single balcony plan. Descriptions noted the spacious marble foyer will walls, gold brocaded black satin panels, crystal chandeliers from \$50,000 Wurlitzer organ ("the finest ever installed in an Am. theath and lounges, including the city's first smoking room for women. The offered a combination of vaudeville and movies and opened with a race organ recital, juggling, acrobats, etc. After the Keith Memorial becomely house in 1929, the Keith Boston (also called RKO Boston) continual vaudeville circuit and patrons were promised a weekly stage show fea the public use and enjoyment, protection, utilities, context)  Because of its size, location, good condition and architectural integuilding is an ideal candidate for adaptive re-use. The theatre has altered to the extent that restoration would probably be prohibitive	reception hoppers cou ing 1000, shoppers ear, every- he largest only 9 during the of the B.F. in a th mirror Czechoslav tre) and th e theatre ing movie, ame a movie ed in the turing the* rest, the been
Significance(cont)* foremost radio, screen and stage personalities. as since been called the Cyclorama, the Essex, & now the Star, which	The theatre
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of the Washington St. marquee on p. 19 '. No building permit is on file for the theatre. Thomas Lamb is lis	ted on

# How the New Keith Theatre Will Look



This Playhouse, Located in the Rear of the Siegel Building, Should Be Ready by Next Spring and Will Cos \$10,000,000. It Will Seat More Than 4000 People and Will Offer a Combination of Vaudeville and Motion Pictures

Undated clipping from unknown newspaper (Harvard University Theatre Collection, Keith's Boston file)

ies

\_\_the other, at 141 Stuart, is scheduled to

be demolished

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce	Conservation Education Exploration/ settlement Industry	Recreation Religion Science/ invention Social/	_X
Communication Community/	Military Political	humanitarian Transportation	<u> </u>

Significance (include explanation of themes checked above)
the vehicles in America, built under the trade name "Columbia" in the
factory of the Weed Sewing Machine Company in Hartford, Conn.3

Pope moved its principal offices and showrooms from 87 Summer St. to 597 Washington St. in 1881, probably the date of completion of the present structure. The company, which also had showrooms in New York and Chicago, remained on Washington St. until 1886, when they moved to 79 Franklin. By the 1890's, Pope Manufacturing had transfered its interests to Hartford,

where the factory had always been located.

Columbia bicycles were advertised as "the finest in the world," "a modern vehicle for convenient transportation and recreation." The first models were of the type known as the "Ordinary" or high-wheeler and were relatively hazardous because the rider's center of gravity was toward the front. Because the bicycle was a new mode of travel at the time, the company ran a riding school on the Washington St. premises offering free lessons for novice purchasers. 2

In the first decade of the 20th century, the building became one of the offices and salesrooms for the Goodman, Leavitt and Yatter Company, sellers of billiard tables and supplies and operators of a billiard parlor on the

premises. - - - -----

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

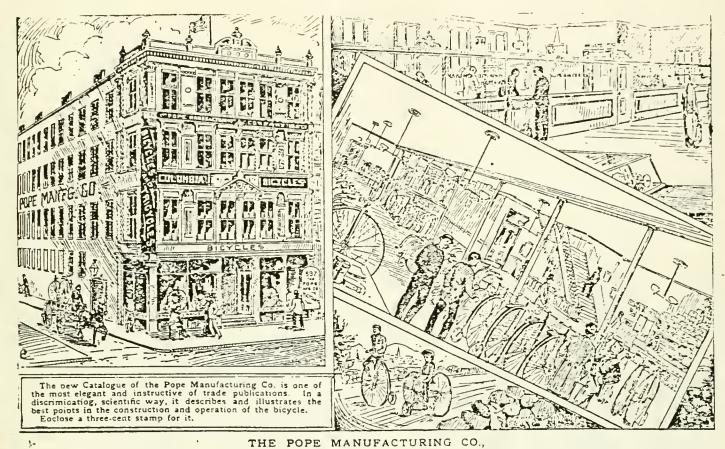
National Register: Recommended for individual listing.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

records, early maps, etc.)
1. King's Handbook of Boston, 1885, p. 340-341

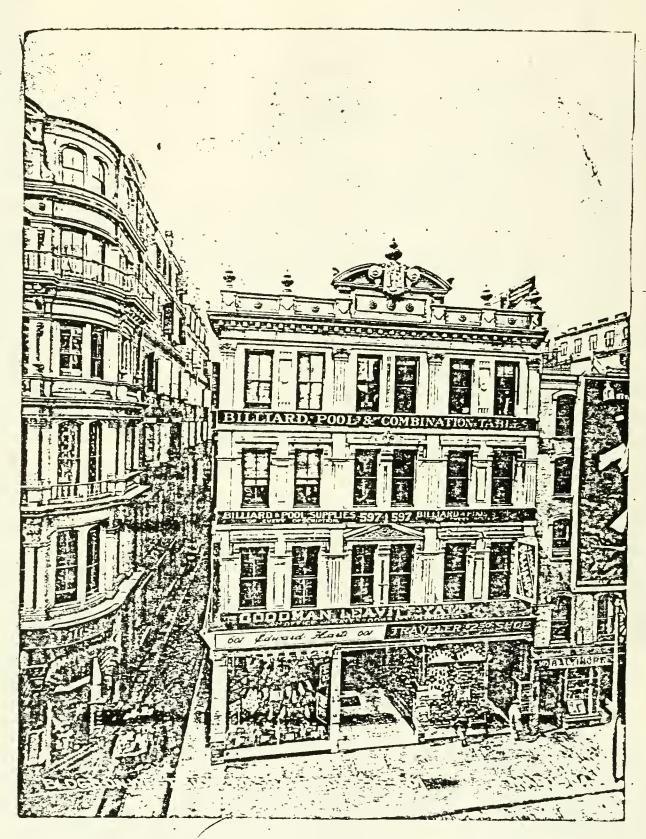
2. Boston City Directories, 1880's, advertisements

3. Smith Oliver and Donald Berkebile, Wheels and Wheeling, The Smithsonian Cycle Collection, Smithsonian Studies in History and Technology #4 Washington, 1974 p. 17.

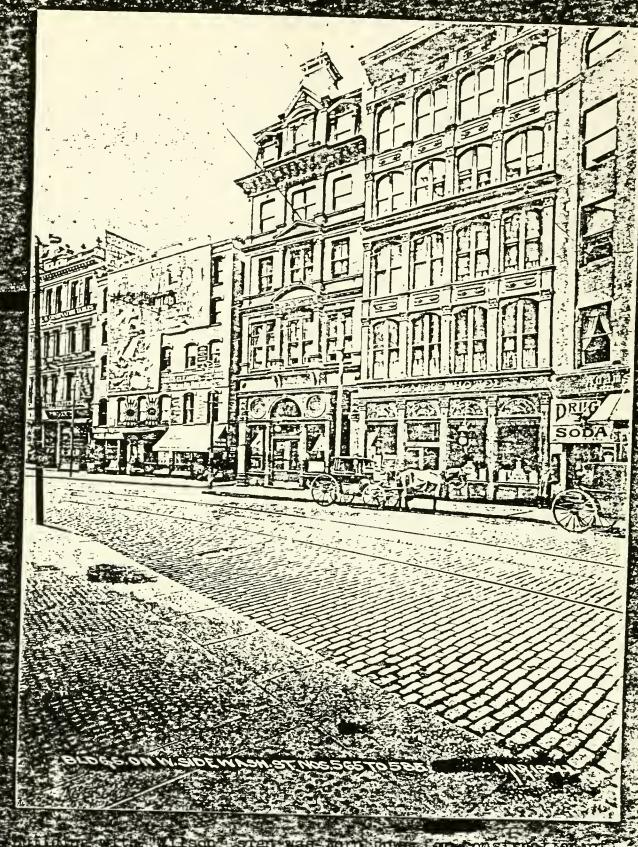


MAKERS AND WHOLESALE AND RETAIL DEALERS IN BICYCLES, WHEELMEN'S SUPPLIES, TRICYCLES, ETC., ETC.,
Warerooms, 597 Washington Street, Boston.

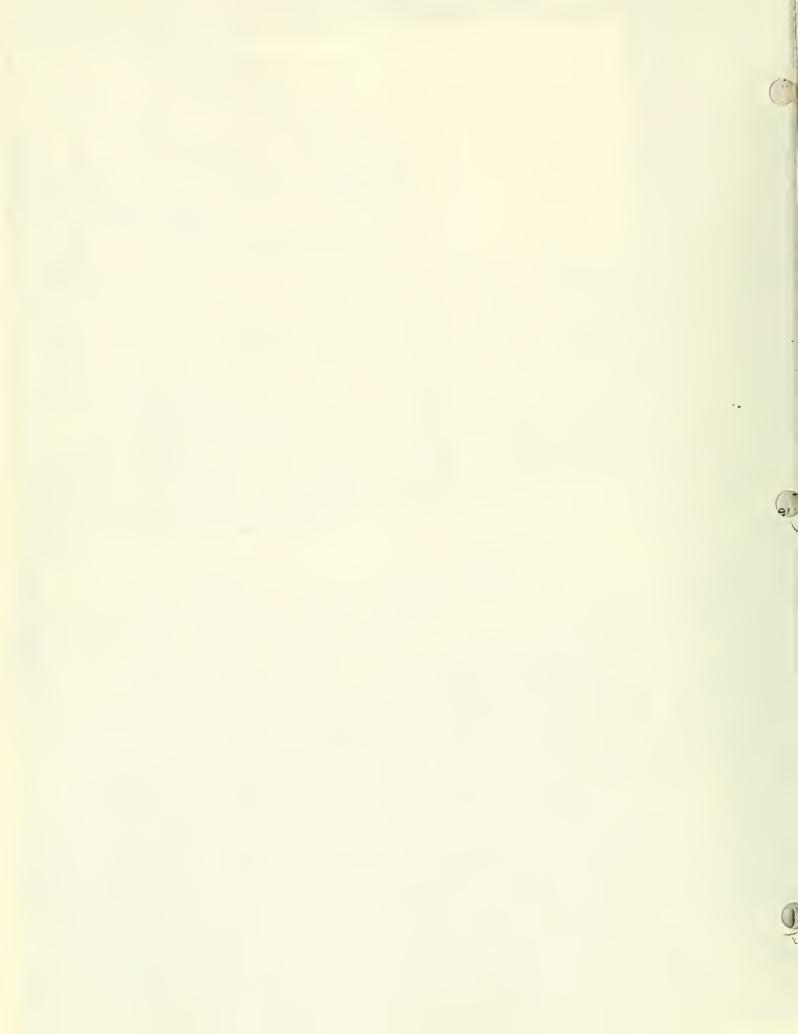
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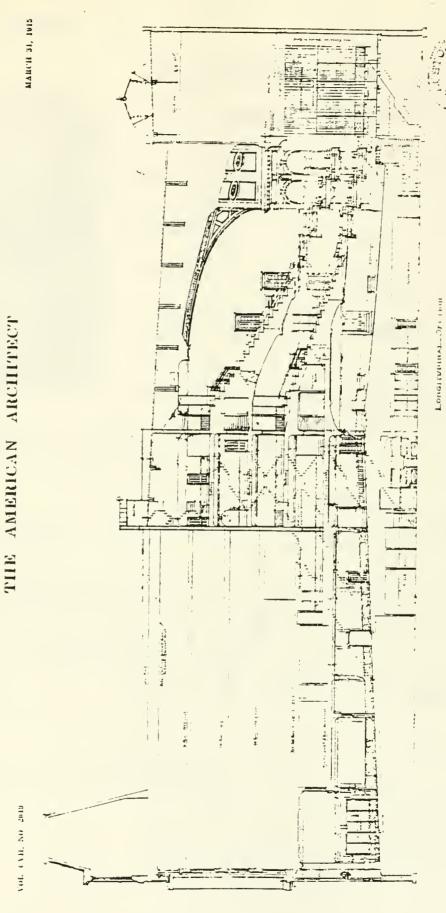


SPNEA photo of 1904 showing #597-601 Washington St. before alterations.



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GORDON'S OLYMPIA THEATRE, BOSTON, MASS.

MR C II BLACKAL, ARCHIEUT

†	



605-611	
ADDRESS Washington St.	COR. Favette Court
ADDRESS Washington St.	rker Blog. (alley)
NAME Hen	ry F. Miller Piano-fo
present	original Establishment
MAP No. 24N/12E	SUB AREA Theatre
DATE 1875 Deed R	esearch 1
	source
A DOTT TWO COT	
ARCHITECT	
	source
BUILDER	
	source Mass.
	A.W. Perry Inc. Corp
OWNER James Parker/	
original	present
PHOTOGRAPHS $1^{5/3}$ , $2^{3/1}$	•79

Ward 3 Parcel 4869 HTM# 19/330060/4690770

	11 44 4 71 4 4		
TYPE (residential) single (non-residential) piz	double row 2-f	am. 3-deck ten	Ref. #)
NO. OF STORIES (1st to cormic	e)6	plus	
ROOFflat	cupola	dormers	
MATERIALS (Frame) clapboards (Other) brick	shingles stucco	asphalt asbestos concrete iron/ste	alum/vinyl el/alum.cast iron

BRITT DESCRIPTION Renaissance Revival cast-iron front with 7 bays along Washington, a curved bay at the corner, and one cast-iron bay on Favette foll d by a brick side wall. Modern storefront; wide show windows at level 2; ornate, intact level 3 with engaged pilasters &some free-standing columns between segmental-headed windows; cornice between 3rd & upper floors, where detailing has been encased or removed. EXTERIOR ALTERATION minor (moderate - drastic 1) 1st, 2nd, and 4th-6th floors

all altered to some degree sq. ieet 7059 LOT AREA CONDITION good (fair) poor

NOTEWORTHY SITE CHARACTERISTICS Curved hay emphasizes comer site. Building

is important to streetscape in establishing medium height (4-6 stories) characteristic of lower Washington

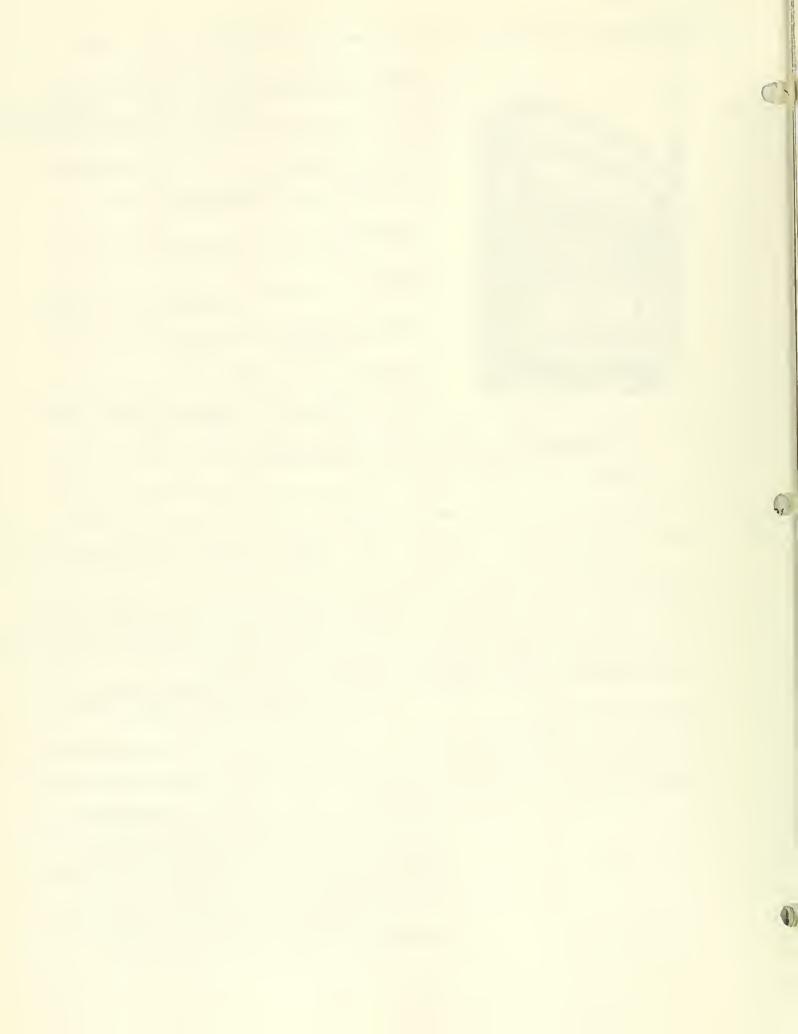
ington St. SIGNIFICANCE (cont'd on reverse) AS one of only six cast iron buildings remaining in the Boston this building is significant on In as a mame amonitectural type and secondarily for its history as the headquar-

ters from 1875-1885 of a major loston

riar o compani The construction data of 1875 can be firmly strablished because in that year the owner, James Parker, took out a

(NRI)June: 1979

(Map)



Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	

Significance (include explanation of themes checked above)

mortgage on the property in the amount of \$110,000, probably the cost of the new building. By the end of 1875 the building was occupied by the Henry F. Miller Piano-forte Establishment, a Boston-based company founded in 1863 which manufactured pianos sold nationwide and advertised as "celebrated among other points of superiority for their great durability in every climate, beauty of proportion and finish, and a peculiar musical quality all their own. The company made mostly grand pianos. The new building on Wash. St featured borrows facilities and "elegant and complete warerooms" manufacturing facilities and "elegant and complete warerooms" After 10 years the company joined other piano dealers in moving to the new

"piano row" where their showroom at #156 Tremont also had a recital hall. From 1882 to 1895 the Washington St. structure was also occupied by J.B. Barnaty & Co, fashion clothiers (at #607-609). From 1895-1906 it was occupie by Fitts Kimball Department Store. In 1910 it housed Childs Restaurant, the E.B. Wood Pianc Cc (located there only one year) and the Coupon Music

Publishing Company.

Of the 21 cast iron buildings marked on the 1888 Bromley Atlas, only six survive today: 120 Fulton (McLauthlin Bldg), 114 State, 169-173 Summer, 40-46 Summer, 13-17 Milk, and 607-611 Washington. The alterations to the upper floors of 607-611 Washington may be partially reversible by removal of encasing.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Recommended for individual listing.

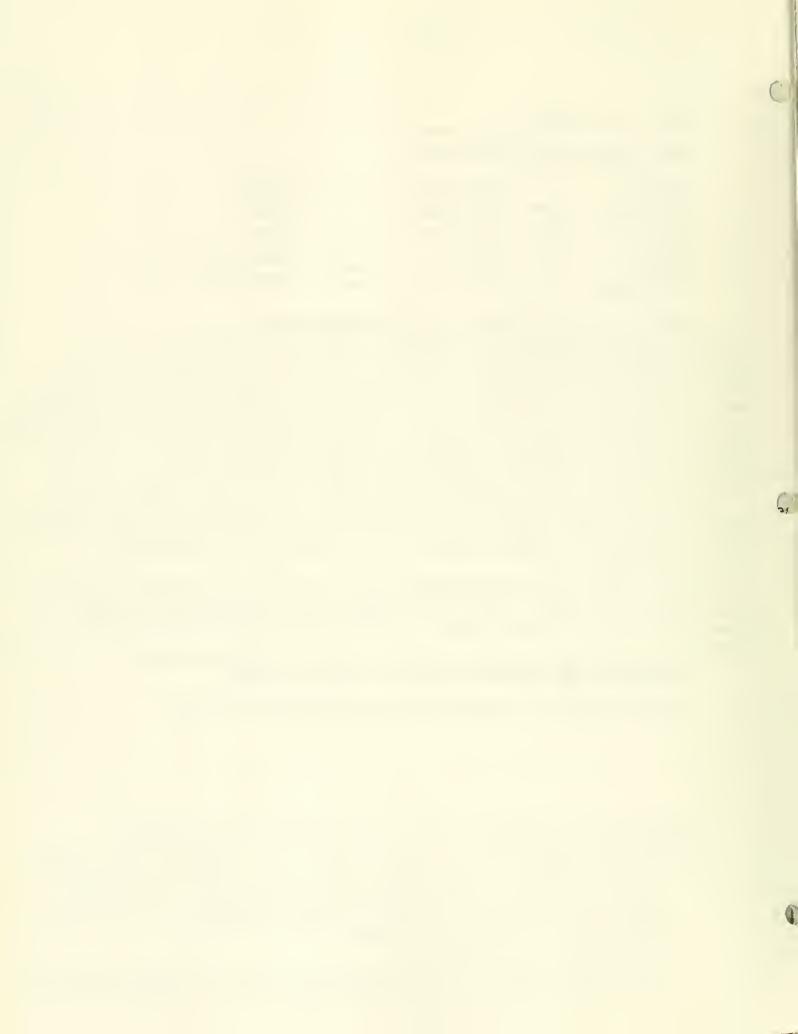
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Book 1252 p. 141 Mortgage, James Parker to Mass. Hospital Life Insurance Co, Jan. 11, 1875. (NE- Building to Mass. Hospital Life Insurance Co, Jan. 12, 1875.) does not appear on 1874 Atlas; in 1875 the Miller Co. is listed there, a further confirmation of the 1875 date.)

2. Boston and Its Points of Interest, 1895 publication of the Chamber

- cf Commerce (at Widener Library)
  3. 1875 Boston City Directory
  4. Contributions to the Art of Music in America by the Music Industries of Poston, 1040-1936, by Onristine Eyars, New York, 1937 p. 125

5. Protographs. SPNEA Washington St. file.



## 1. Name

Historic: Henry F. Miller Piano Factory

Common: 605 Washington Street

## 2. Location

605-611 Washington Street
Boston, Massachusetts (Suffolk County)

## 3. Classification

Category: Building
Ownership: Private
Status: Occupied
Accessible: Restricted
Present Use: Commercial

# 4. Owner of Property

A. W. Perry, Inc.

# 5. Location of Legal Description

Registry of Deeds Suffolk County Courthouse Pemberton Square Boston, Massachusetts

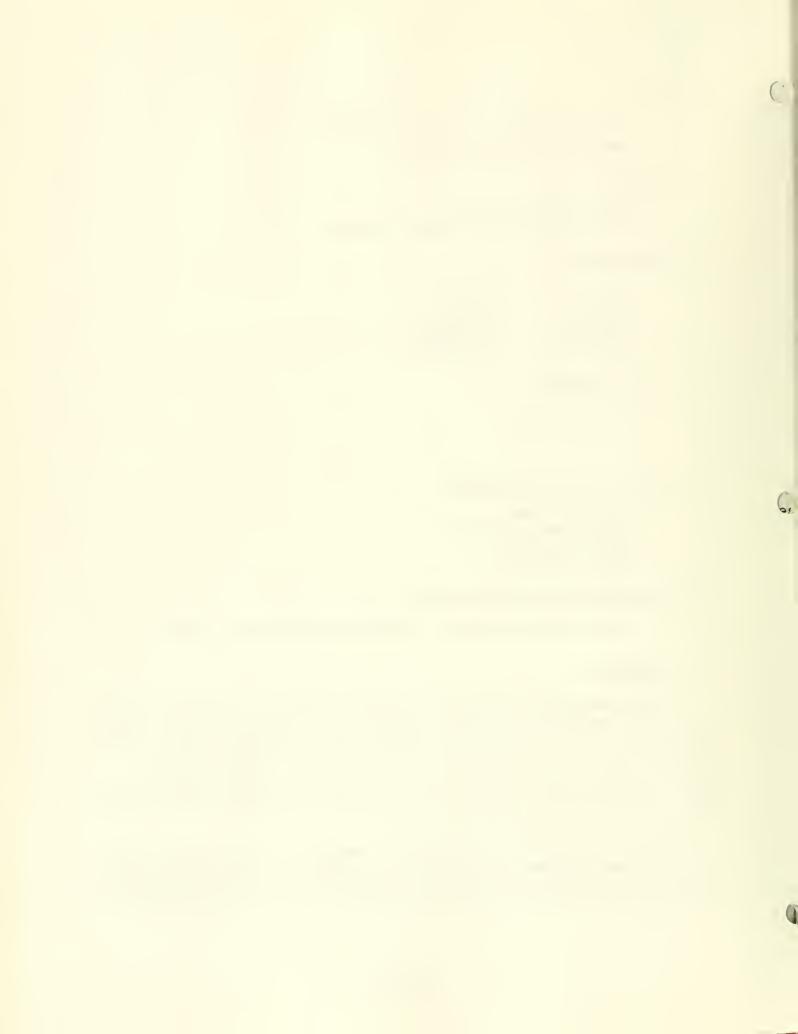
# 6. Representation in Existing Surveys

Boston Landmarks Commission, Building Information Form, 1979

## 7. Description

605-611 Washington Street stands 5% stories high on a roughly rectangular lot along the west side of Washington Street between Avery and Tremont Streets. It measures 56 feet along Washington Street; 93 feet along the southeast side to a job 21 feet deep on the east side, and 6 feet deep on the west side. From this recess, it runs west 18 feet to the rear wall, which measures 37 feet. The north wall runs straight back to Washington Street and measures 131 feet. The front facade is cast iron and sides are red brick; the main girders of the structure are iron, filled with brick.

The cast iron facade is 7 bays wide on Washington Street, with a single bay on Fayette Court and a curved corner bay between. The main facade is articulated into projecting single bay pavillions on either end with a projecting triple bay pavillion in the center, and original details have been deduced



from a 1904 photograph. The first floor was supported on five irregularly spaced Corinthian pilasters.

At either end of the second floor, doubled Ionic pilasters on short pedestals supported large brackets carrying a plain cornice which broke out over the end pavillions. The pilasters also served as springers for the stilted, segmental arched lintels of the pavillion windows. The five bays between these pavillions were separated by single pilasters of similar style which also supported stilted arched lintels. Windows on this and the upper floor all had two-over-two wood sash. The rounded corner contained two windows with similar surrounds divided by a plain pilaster.

On the third floor pavillion, a single freestanding Corinthian column with a Corinthian pilaster behind supported a plain entablature which breaks out over them. Windows had shallow segmental arched tops and a balcony with urn-like balusters ran beneath the segmental arched windows. The line of the balustrade was carried across the center portion of the facade, forming recessed spandrels under the windows and raised pedestals under the Corinthian pilasters separating them. These openings also had shallow segmental lintels and brackets above the pilasters supported the crown mouldings of the entablature. On the corner bay, the doubled windows follow the same pattern and have a curved balcony beneath.

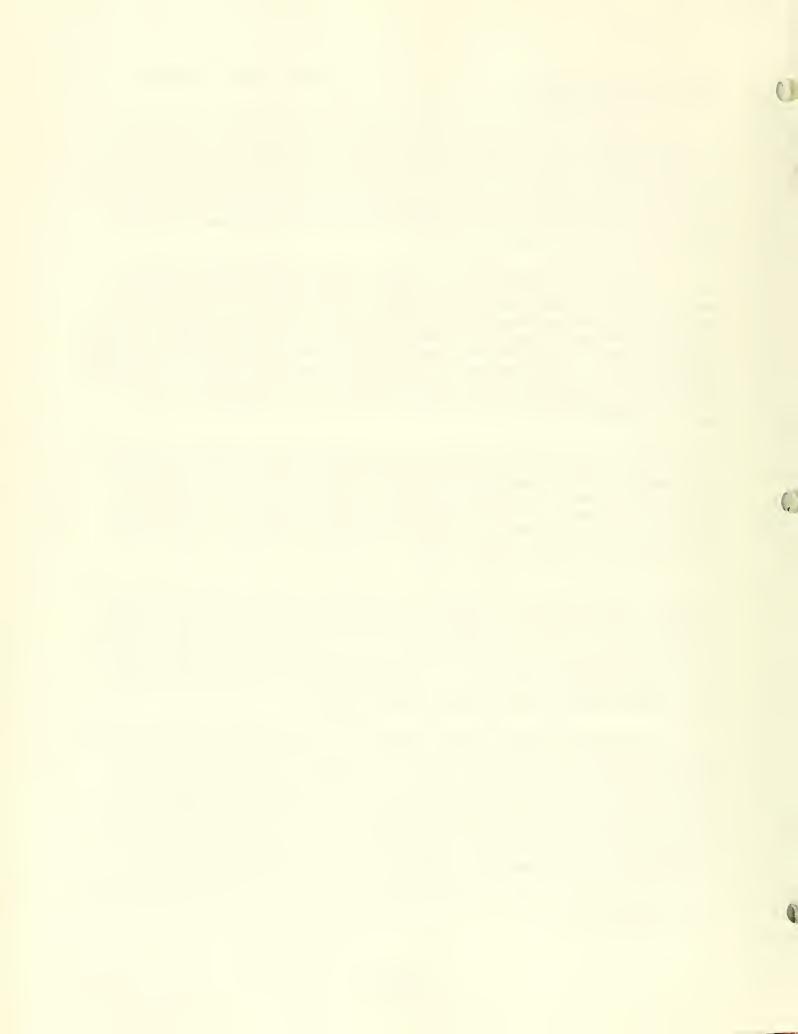
Windows of the end pavillions on the fourth floor were framed by panelled pilasters decorated with patterae and moulding bands. Above these were foliated consoles with guttae below, supporting a heavy modillion cornice. The rectangular windows were recessed slightly in segmental arched surrounds and pedestals at either end of the balustrades supported squat urns. This balustrade and urn motif, and the modillion cornice in consoles, was also used to articulate the center 3 bays, while two intervening bays and that in the corner have only fielded panels below.

The fifth floor is slightly shorter than the others. The openings of the end pavillions contained two units of one-over-one sash separated by a plain pilaster. The lintels were incised and a moulding band arched in the center ran across the top, with 2 patterne above. A railing composed of narrow, vertical ovals ran across the facade, breaking out over the side and center pavillions with the cornice below it. Pilasters separating the inner windows had moulded dome capitals and support a plain entablature with wide frieze, which also breaks out over the side and center pavillion.

The roof was a shallow mansard covered with scalloped slate tiles on front, with a flat iron roof behind. Dormers with segmental arched pediments punctuated either end, containing double, semi-circular arched windows with one-over-one sash and decorated by scrolls at the lower corners and foliage reliefs in the pediments. The central section of the roof was emphasized by a large triangular pedimented dormer with three two-over-two light sash units with surrounds similar to those on the second floor. This pediment, too, was filled with low-relief foliage. The corner also contained a dormer, with two windows like those in the central dormer, but only a simple cornice above.

The single cast iron bay on Fayette Court was given the same treatment as the end pavillions.

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Sometime after 1915 (since the building was shown in the background of an early shot of the Avery Hotel), the first, second and fourth through attic stories were altered. On the first floor, columns were removed and the storefronts are now clad in plate glass and aluminum sash and carrara glass panels. On the second floor, all elements except the frieze and brackets were removed. The bays on the extreme left side, the corner and Fayette Court contain single light sash with two light transoms. The six bays between have been replaced by two units with large fixed center sash with four light transoms and sidelights with single eight transoms. The third floor remains largely intact, and the fourth floor retains the balustrades and panelled pieces, but all other ornament has been stripped to the wall surface. The same is true of the fifth floor and dormer windows, which have lost cornices and pediments. Standing seam sheet metal covers the mansard roof.

The south wall was originally a party wall and thus has no openings.

The west elevation is brick and 7 bays wide, echoing the front. Only the upper two stories are exposed on the north end, since a 4 story passageway runs to the building at 10 Haymarket Place. Windows have rectangular granite sills and lintels and 2-over-2 sash.

The north elevation along Fayette Court is 14 bays long excluding the easternmost cast iron bay previously described. The 6 bays just east of this are very narrow with 2-over-2 light sash and narrow granite sills and lintels and fall into a doubled rhythm. A 3-dormer unit crowns the top floor falling above the second through fourth bays from the east. Beyond this section, the wall is recessed slightly and the 8 remaining bays are wider, although these too have 2-over-2 sash and granite sills and lintels. The 6th and 7th bays from the east are narrow and doubled and fire shutters cover the openings.

Like 597 Washington, 605 Washington is essentially a loft space. Cast iron columns spaced approximately 12 feet on center run through the center of the building supporting the floors. Exposed columns on both third and fourth floors are Doric, and appear to get progressively thinner as the height increases and load decreases; those on the first floor are blocked in. Door frames on the 4th floor have heavy Victorian mouldings and transoms, but most trim appears to date from the early to middle 20th century, probably indicating that partitions were not installed until that time.

## 8. Significance

605 Washington Street is one of only six cast-iron-fronted buildings remaining in Boston. Though Daniel Badger claimed to have erected America's first first first first first storefront in Boston in 1842, 1/Bostonians accepted the material reluctantly. New York City boasts over 250 cast iron buildings standing today, but by the late 19th century there were only about 20 in Boston. 2/This hesitancy may have developed for many reasons — concern over the material's strength and fire resistance, demonstrated in the Chicago and Boston fires in the 1870's or the lack of local foundries — but one of the more forceful arguments may have been those of 19th century aestheticians. As one Bostonian art critic wrote, "In spite of the fact that iron is the advancing material of our time, there has been as yet no serious study of its proper employment in



architecture . . . and no suitable forms for its use have been developed," adding "there is less . . . (iron architecture) than we had feared to see after the fire; but we should be glad to see less still. 3/

Despite such feelings, when James Parker constructed a new building at 605 Washington Street around 1875, he chose to use a cast iron facade. Neither the construction date nor the architect have been established but Parker took out a \$110,000 mortgage on the property in 1875 which probably related to the construction of the new building. 4/ While the iron front bears a strong resemblance to New York fronts cast by Badger's Architectural Iron Works Co., and such fronts were readily available from catalogues, the sophisticated composition of the facade, with its projecting pavillions and shadowed recesses, would seem to be the work of an academically-trained architect. The construction of the building also demonstrates an awareness of fireproof technology which is unusual for the period and stems from development after the Fire of 1872. An 1877 insurance survey noted that:

The walls of the building are standard thickness, and strengthened with supplementary brick-work; the main girders of the building are iron, filled in with brick; the roof is iron, covered with tar and gravel. Shutters on all the side and rear windows. The elevator and rear (iron) stairway are enclosed with a brick wall, with all the doors leading therefrom covered with tin. A boiler (set in bricks) in a fireproof room in basement for heating and forcing water from large tank in basement to a 3,000 gallon tank in the attic (used for running the elevator). Three stand pipes, with hose attached to each pipe, on every floor: one stand pipe connects with the large tank in the attic; and the other two with the (high service) street main. 5/

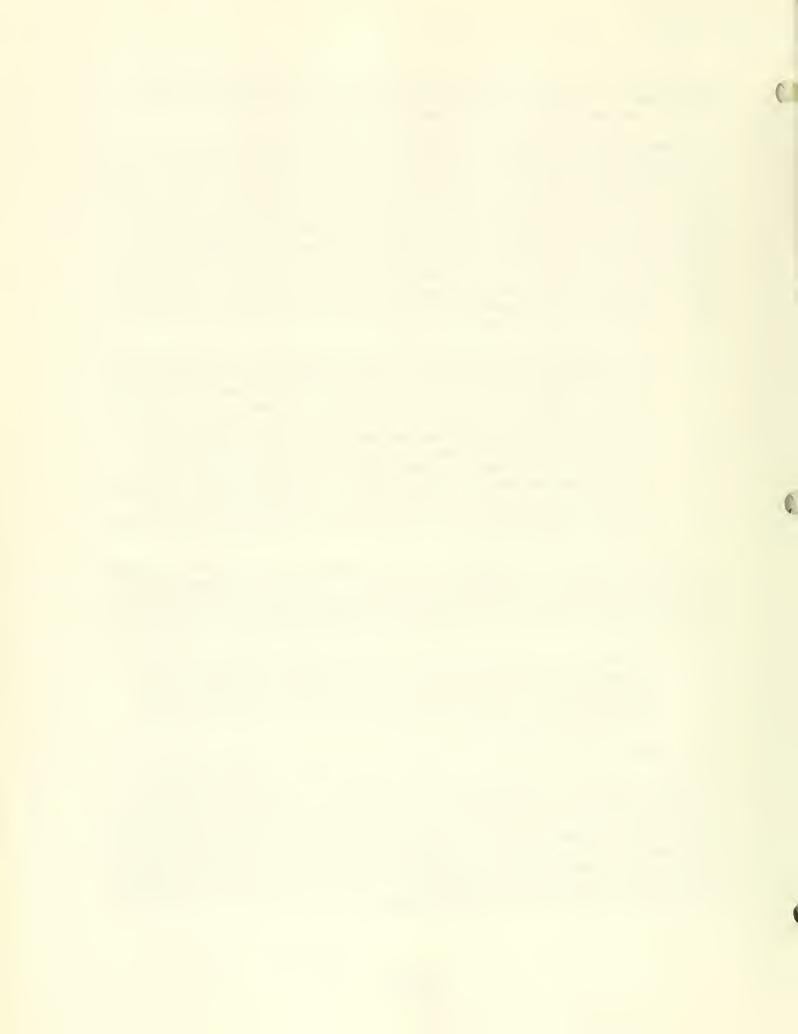
The client may have anticipated a special need for fire protection because by 1875, the building was occupied by the Henry F. Miller Pianoforte Company, one of Boston's major instrument makers. 6/ A description of the structure in Whiting's 1877 survey notes that highly flammable varnishes were part of the piano-making process and gives an excellent picture of its use at that time:

Floors 2, 3, 4, 5, 6. Henry F. Miller, pianofortes; sales rooms in second and third; put in actions and polish in fourth; put in sounding boards (a dry closet, with steam pipes,) and polish in fifth; varnish in sixth; two men sleep in the building at night; everything very neat and clean. 7/

Miller occupied the building until 1885, when he moved to Tremont Street.

Though Whiting's survey had marked the basement and first floor vacant, from 1882 to 1885 it was occupied by J. B. Barnaby and Company, clothiers. After their tenure and until 1906, this and the adjacent Bumstead Building at 611 Washingtor Street housed the Pitts Kimball Department Store. E/ Sometime after 1904, when the building was photographed, the cast iron ornament on the top three floors was removed, the second floor window treatment was changed, and the first floor storefront was altered. The lower floors of the building are currently occupied by a clothing company.

236.

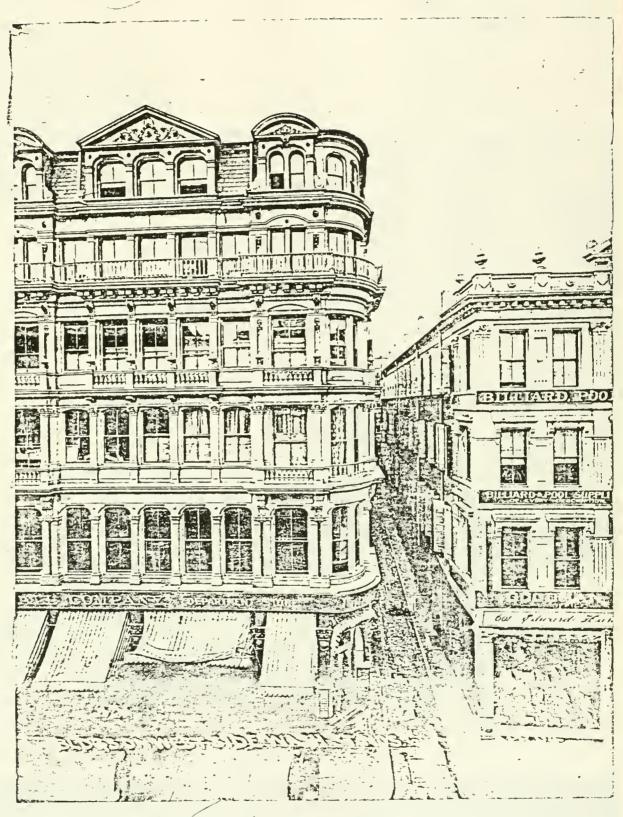


The structure at 605-611 Washington Street meets a number of criteria for inclusion on the National Register of Historic Places: it was an outstanding, fully-developed example of late cast iron architecture when built; incorporates many important innovations in fire-proof construction; was originally occupied by the Henry F. Miller piano factory, representing one of the major forces behind the development of the area; and is one of only six cast iron buildings left in Boston. With the removal of approximately 80% of the cast iron ornament, however, the integrity of the design, materials and historical association have been seriously diminished, and the building would thus not qualify for individual inclusion. on the National Register of Historic Places. It plays an important role in the streetscape, linking the early 20th century structures of the Washington Street Theater District to the north with the late 19th century buildings below Boylston and Essex Streets and thus retains significance as an element within the whole.

#### 9. Notes

- Margot Gayle and Edmund V. Gillon, Jr., <u>Cast Iron Architecture</u> in New York (New York: Dover Publications, Inc., 1974), p. xiii.
- The Boston Landmarks Commission states that 21 cast iron buildings were marked on the 1888 Bromley Atlas.
- 3/ Atlantic Monthly 33 (January 1874): 122.
- Registry of Deeds, Suffolk County Courthouse, Lib. 1252, Fol. 141, as cited by the Boston Landmarks Commission Survey Form.
- 5/ Whiting, p. 180
- 6/ Boston City Directory, 1885, as cited by Boston Landmarks Commission Survey Form.
- 7/ Whiting, p. 180.
- 8/ Boston Landmarks Commission Survey Form, no source given.

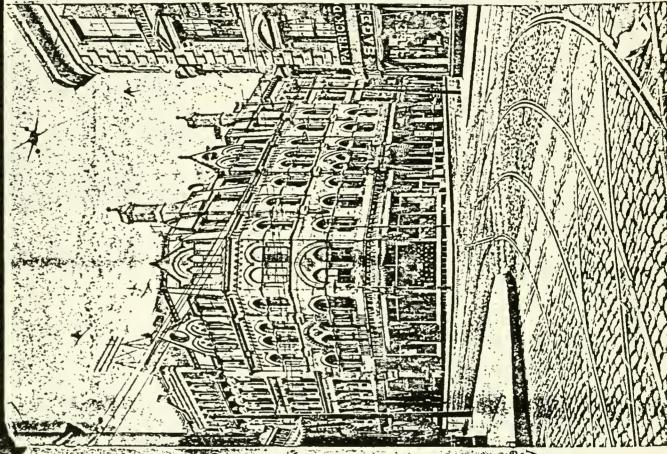




SPNEA photo of 1904 showing #605-611 Washington St. before alterations.



H. E. Corner Erry and Nashingland Desols



howard proton howard hich preceded he wastington from the riginal bearing intelled by the ree Block araist robably dates

Probably darges to turn-of-the century



Buildin	g Inform	ation	Form	Form	No
	K 11144 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	a c T O III	L OTM	rorm	LT C

619-631 Washington

4	ann	
Area	CBD	

	ADDRESSCOR.
HAYWA	NAME State Theatre/Hub Theatre/ Park Theatre present original
ST	MAP No. 24N/12E SUB AREA Theatre  1879- original theatre (opened 4/14/18  DATE (present facade probably dates from 1937 remodelling) source
E	ARCHITECT Source BUILDER
	source
	OWNER original present  PHOTOGRAPHS 1 5/4.79
TYPE (residential) single double (non-residential) theatre	e row 2-fam. 3-deck ten apt.
NO. OF STORIES (1st to cornice)	6 plus
ROOF flat cupo	oladormers
MATERIALS (Frame) clapboards shing (Other) brick stone	gles stucco asphalt asbestos alum/vinyl  concrete iron/steel/alum.  (cast stone)
BRIEF DESCRIPTION Symmetrical I rising piers, with spandrals decorated with vertical flut	Moderne facade of 7 bays separated by slightly recessed on upper 4 stories and ing pattern. Chicago windows; first and ly and feature eagle medallions just below

EXTERIOR ALTERATION

minor moderate drastic heavily altered storefront

CONDITION good (fair) poor LOT AREA 14.926 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Irregularly-shaped building with theatre

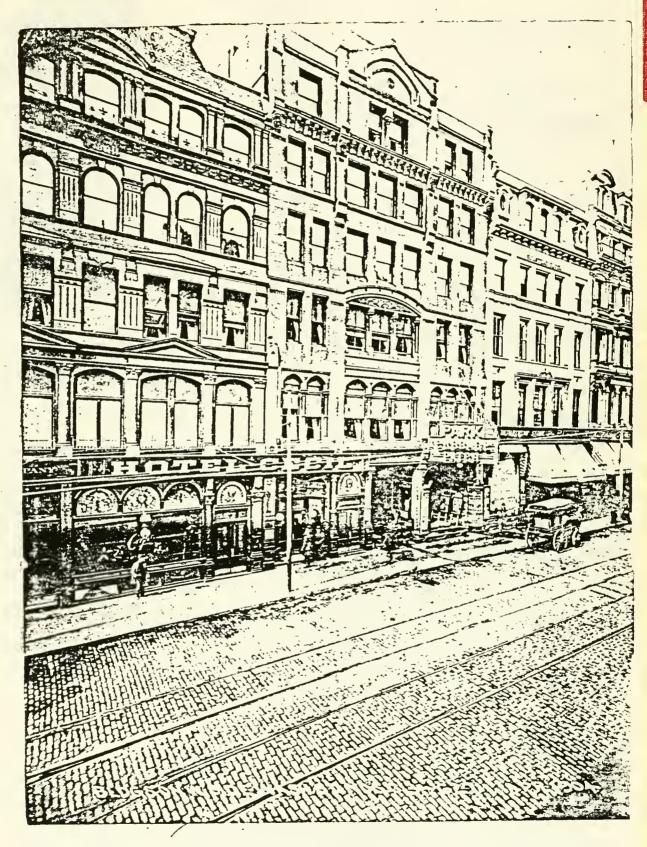
extending back over 200 feet into the block.

(Map)

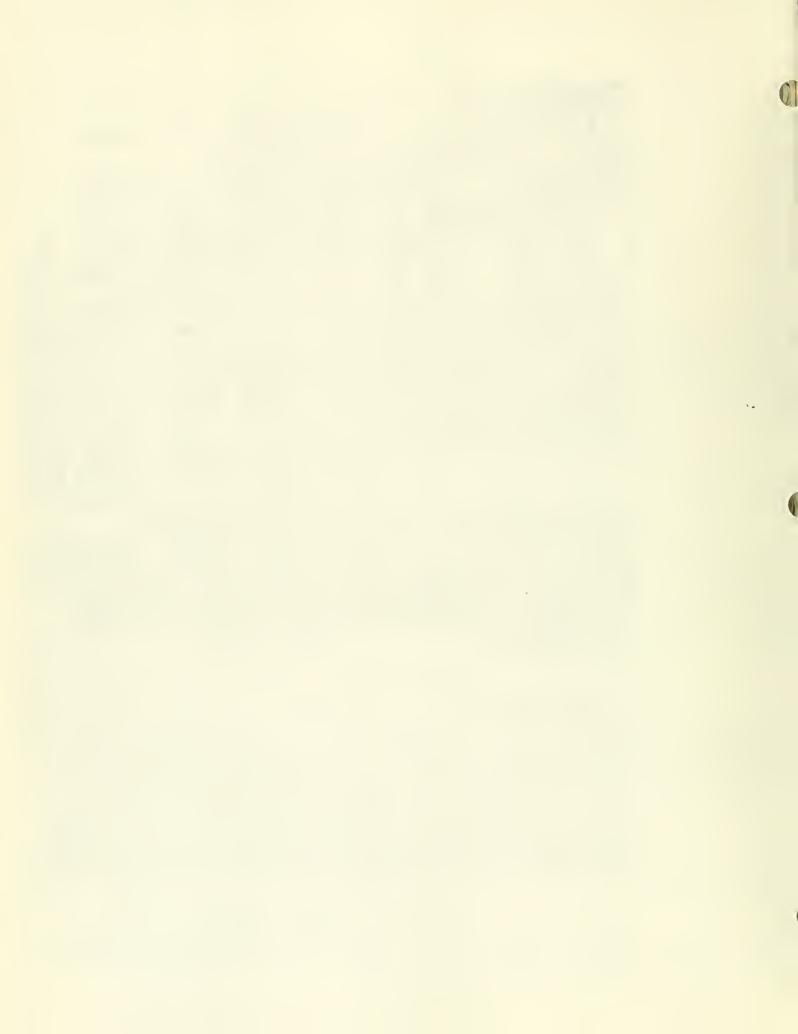
SIGNIFICANCE (cont'd on reverse) The State/Park is historically notable as the oldest surviving Boston playhouse and one of only two surviving 19th century theatres. Its architectural significance is negligible, however, because both interior and exterior have been totally rebuilt and almost nothing remains of the 1879 theatre except the basic shell.

(N-) June, 1979

Moved; date if known	O.
Themes (check as many as applicable)	
Aboriginal Conservation Recreation X Agricultural Education Religion Architectural X Exploration/ Science/ The Arts X settlement invention Commerce Industry Social/ Communication Military humanitarian Community/ Political Transportation	
Significance (include explanation of themes checked above)  The Park Theatre, which seated about 1200, was built for Henry Abbey, with his partner after 1880, John Schoeffel, brought New York companies at foreign attractions to the Park. Actors who played there included Edwin and Fanny Davenport. In 1889 Abbey &Schoeffel left to manage the new Tree Theatre. In the gay nineties, the theatre was used for light comedies and owned by Charlotte "Lotta" Crabtree, a very wealthy actress who left \$4 m to various charities on her death in 1924. It was Lotta who appeared in opening performance of the Park, on April 14, 1879 in "La Cigale."  The theatre was totally remodelled in 1903 by architects Bowditch and Stratton in the "French Renaissance" style. Interior redecoration was by L. Haberstroth & Sons; goal was to increase comfort and improve sight lim. In 1919 the Park was remodelled into a movie theatre "for the best and che of photo plays" and redecorated again. In 1924 the theatre returned to legitimate stage plays, was redecorated again, and attempted to regain 1s class status under A.L. Erlanger. In the 1930's the theatre became Mins! Park Burlesque, "where Gypsy Rose Lee took 'em off." The theatre underwent extensive alterations again in 1937 when it was converted to the Hub Theat for movies. The present interior appears to date principally from that extensive alterations again in 1937 when it was unable to attract an author of public use and enjoyment, protection, utilities, context)  Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)	Boot mont was illithe esty's treera.
Not recommended for any protective designation.  (the theatre has undergone extensive remodelling at least four time and the only details that might be from 1879 are 3 door architrave and a ceiling molding. Both interior and exterior are undistinguing examples of Depression-era building, with no possibility of any ty of restoration to the 19th century baroque of the original. The theatre is presently used for adult films.)  Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) 13. Boston Herald 4/14/1879	S shed
1. Smith's Boston and Vicinity, 1887, p. 89 2. Douglass S. Tucci, "The Boston Rialto" City Cons. League, 1977 3. Elliot Norton, Broadway Down East, 1978, p. 19 4. Boston Herald, 9/4/1903 p. 11. 5. Boston Globe, 9/4/1903 6. Boston Traveler, 8/30/1919. 7. "Theatres of Today" in the Bostonian, Vol. 2, Sept. 1895(5301.45) 8. Scrapbook of newspaper clippings, BPL Fine Arts Room. 9. Boston Globe, 2/18/1912 (article on Lotta Crabtree) 10. King's How to See Boston, 1835, p. 104 11. Edw. Stanwood, Boston Illustrated	0



SPNEA photo of 1904 showing original facade of the Park (now State) Theatre. Present facade probably dates from the late 1930's. Building at far right is the only one still standing (#605-611 Washington)



BOSTON LANDMARKS COMMISSION	TH-CBD 478  Building Information Form Form No. Area CBD  NR Area D # TH-46
	ADDRESS Washington St. cor. 1824 LaFayette Hotel
	NAME Brewster Hotel 1861 Brigham's Hotel  present original
	MAP No. 24N/12E SUB AREA Theatre
	DATE present facade is post 1891 (illustra- source tions & photos) 1
A 3 3 3	ARCHITECT
	source
	BUILDERsource
D \$10 0078	Louis Miller Trus.
2 120	original present
	PHOTOGRAPHS $\frac{7}{3}/5$ , $\frac{3}{6}$ , $\frac{9^2}{2} \cdot \frac{79}{79}$ .
	Ward 3, Parcel #4965 UTM# 19/330080/4690710
TYPE (residential) single do (non-residential)	hotel 2-fam. 3-deck ten apt.
	4 plus ½ 3 gable front with
ROOF slate mansard	3 gable front with cupola dormers segmental headed
	windows shingles stucco asphalt asbestos alum/vinyl
(Other) brick s (Flemish bond painted	red) concrete iron/steel/alum.
BRIEF DESCRIPTION 3-bay Fed	eral Revival facade with modern storefront, with 8/8/8 keystone-linteled windows set in
recessed arches and empha-	sized by iron balconies; splayed lintels & 8/8
	Adamesque festoon panels above level 3; metal lassical detailing on dormers.
EXTERIOR ALTERATION (minor) - (minor)	oderate) drastic Adamesque facade altered only
CONDITION good (fair) poor	at ground level LOT AREA 8083 sq. feet
	Forms visual grouping with adjacent Liberty
Tree Block. Part of "Lib	
	Illustrations and SIGNIFICANCE (cont'd on reverse) photographs of
	succeeding structures on this historic site indicate clearly that the present facade
(Map)	is Federal Revival and dates after 1891. The turn-of-the-century date does not negate
(nap)	the quality of proportions and Adamesque
	detailing which make this building the finest example of its style in the theatre
	area and a significant, integral part of the "Liberty Tree" area.
(NRD/C) June, 1979	The post-1891 date is derived from 1890's photographs of the adjacent Pray Building
	and 1891 illustrations of Brighams Hotel, a

Moved; date if known			
Aboriginal Conservation Agricultural Education Architectural X Exploration/ The Arts settlement Commerce Industry Communication Military Community/ Political	Recreation Religion Science/ invention Social/ humanitarian Transportation		
Significance (include explanation of themes checked above) Second Empire mansard with an entirely different fenestration pattern from the present facade, which therefore must represent a rebuilding of the exterior.  The present structure stands on land apportioned to Garrett Bourne, who planted the elm known as the Liberty Tree in 1646. During the pre-Revolutiona War period a tavern on the site became the meeting place for the Sons of Liberty and the tree itself was a public rellying point for patriotic regists.			

Liberty and the tree itself was a public rallying point for patriotic resista In 1824 Ralph Haskins erected the LaFayette Hotel in honor of Major General LaFayette's visit to Boston that year. A 25' arch was erected in front of the building and the general entered the city in a grand procession along Wash. S

\*From 1848-1861 the bldg was Wm. Bacon's Oyster House. In 1861 Robert Bent Brigham opened Brighams Restaurant and Hotel. At some point he remodelled the and in 1888 he added a building at the rear. Brigham, a country lad from Bakenfield, Vt. and nephew of Peter Bent Brigham, came to Boston a made a fortune in real estate. (He was one of the first to appreciate the movement of business to the new South End) Brigham resided at his Wash. St. h from 1861 until his death in 1900. He left part of his estate for the foundin of the "Robert Bent Brigham Hospitable for the Incurables" now specializing in rheumatology. It is said that the 2nd fl. of the bldg. was used as a hospital clinic in the early 20th c. the contract of the contract o - -- (and infamous) -

Since 1900 the bldg. has been the site of some famous bars; the Silver Dol in the 1920's - 40's, the Palace in the 50's & 60's & presently the Two O'Clo Preservation Consideration (accessibility, re-use possibilities, capacity Lounge Lounge.

for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district

(\*From 1843-1848, the building was called the Suffolk Hotel)

Bibliography and/or references (such as local histories, deeds, assessor's

records, early maps, etc.)
1. Report by Pat Wells, Boston Landmarks Commission files. Cites the following references

- a) W.I. Tyler, History of the Brigham Family, N.Y. 1907, p. 402-3
- b) Frederick F. Hassam, Liberty Tree, Liberty Hall, 1891 (Athenaeu
- c) Samuel Drake, Old Landmarks of Boston, Boston 1900
- d) information supplied by owner
- 2. Photograph of the Pray Building,

#### HISTORY OF SITE & BUILDING:

- 1635 Apportioned to Garrett Bourne who built house and planted Elm tree later to be known as "Liberty Tree".
- 1760 Tavern and meeting place of Sons of Liberty.
- 1765 Effigy of British Stamp Officer, Mr. Oliver, hung from Elm tree by Sons of Liberty. First overt public act of resistance to British authority.
- 1824 Ralph Haskins erected LaFayette Hotel in honor of Major General LaFayette's visit to Boston in 1824. LaFayette entered city in coach drawn by four white horses in procession along Washington Street. City-wide holiday declared. A 25' high arch decorated with entwined French and American flags, flowers and Elm garlands was erected in front of the La Fayette Hotel. "The densest crowd ever seen in Boston surrounded the arch." I School children strew flowers in LaFayette's path and a beautiful young maiden with sash of red, white and blue emerged from the Hotel and presented the General with a glass of wine.
- 1861 Robert B. Brigham opened Brigham's Restaurant and Hotel in the former LaFayette Hotel. Brigham refused to operate the traditional open (standing) bar as was the prevailing custom of the day and insisted that his patrons sit at tables to drink.

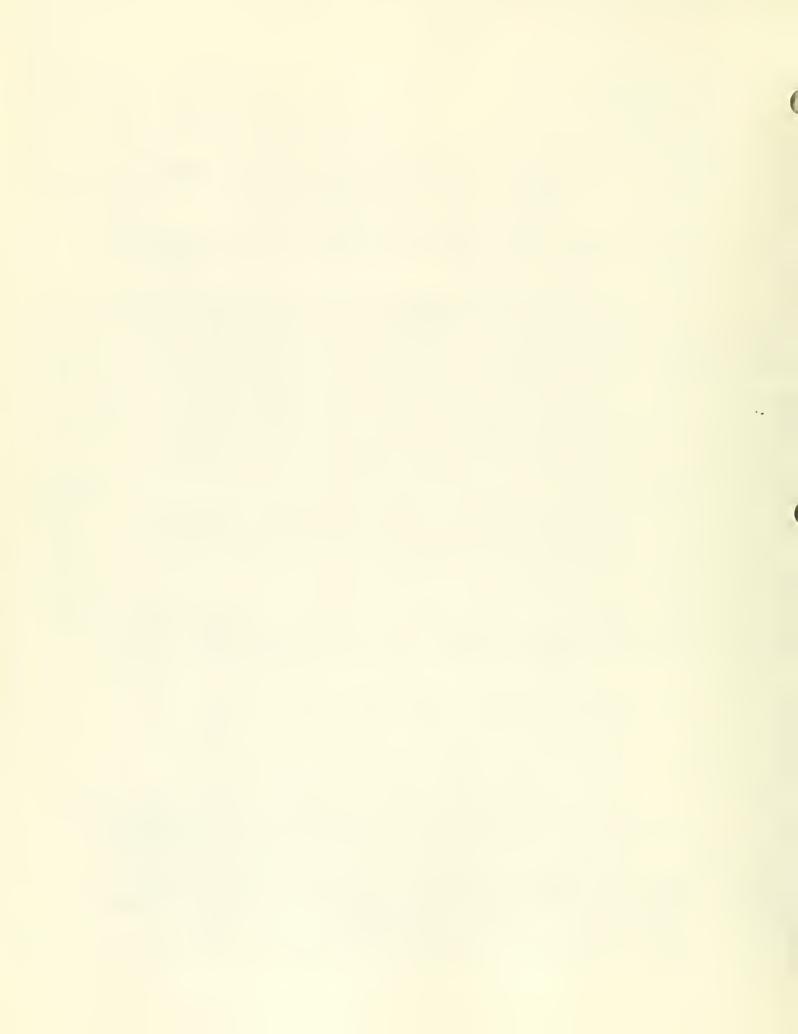
In laying foundations for a new building to be erected at the rear of Brigham's Hotel in 1888, roots of the old Liberty Tree were unearthed. A gentleman writing at the time secured some and describes them as "dozy, punky and brittle having no life sap."  $^2$ 

Robert B. Brigham, a country lad from Bakersfield, Vt., and nephew of Peter Bent Brigham, came to Boston and made a fortune in real estate. He was one of the first to appreciate the movement of business to the new South End and bought up property to the value of \$3 million. He resided in his hotel at 644 Washington Street from 1861 until his death in 1900. He was a man of charity having great empathy for the sick and poor, and left part of his estate for the founding of "The Robert Bent Brigham Hospitable for the Incurables," Parker Hill, now specializing in the treatment of rheumatic diseases. It is said that the second floor of the building was used as a hospital clinic during the early part of the 20th century. 3

<sup>1</sup> Frederick F. Hassam, Liberty Tree, Liberty Hall (no publisher indicated) 1891, p. 3.

<sup>&</sup>lt;sup>2</sup>Ibid., p. 12.

<sup>30</sup>wner of building, Louis Cohen.



1900 - Since Brigham's time, the building has had an infamous history of famous bars:

1920's-'40's - nationally renowned Silver Dollar Bar'
1950's-60's - The Palace - one of the most noted and popular
bars of college crowd and others. Famous "Twist"
joint.

Since the Palace, place has slid downhill in a succession of lesser account bars: Pink Kitten, Downtown Lounge, 2 O'Clock Lounge.

## Principal Sources of Information:

W. I. Tyler Brigham, <u>History of the Brigham Family</u> (New York, Grafton Press, 1907), pp. 402-403.

Frederick F. Hassam, <u>Liberty Tree</u>, <u>Liberty Hall</u> (no publisher indicated), 1891.

Samuel Drake, Old Landmarks of Boston (Boston, Little Brown, 1900).

Mr. Louis Cohen, c/o Bradford Hotel, Boston.

Pat Wells



### 644 WASHINGTON STREET, Boston, Mass.

DESCRIPTION: 5 story brick structure with pitched, slate shingle

roof.

Distinctive Adams facade:

3-bay, 8-sash windows, keystone and plain lintels.

Recessed arches above second story windows.

Adams motif in recessed panels above third story

windows.

Flemish Bond brick courses.

Modified mansard roof with segmental-arch dormers.

Dimensions: 30'3" fronting on Washington Street.

Attached to Liberty Block Building on

North.

ALTERATIONS: Since 1937 (earliest notation in Building Department

packet):

Roof repair after 1938 hurricane.

Fire repairs (no structural change) 1954.

Facade painted dark red ca 1962.

1st floor store front remodeled numerous times.

OWNER:

Louis Cohen
Bradford Hotel
Boston, Mass.

(Deeds history attached.)

Building currently FOR SALE.

USE:

Men's hotel (Brewster Rooms), sailors' lockers, and bar

(2 O'Clock Lounge).

DATE OF

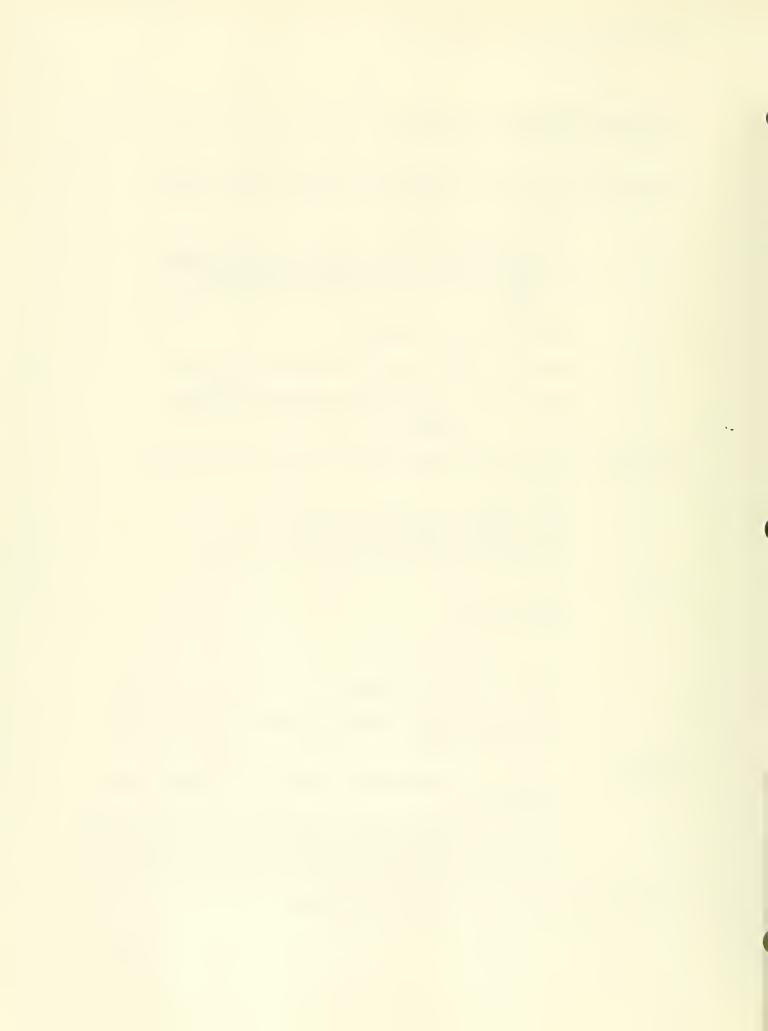
STRUCTURE:

Unclear. Original building permit not in Building Depart-

ment packet.

Various references state that Brigham's Hotel (1861-19(?) was the original LaFayette Hotel built in 1824 in honor of the Major General's visit and attributed to Asher Benjamin.

<sup>1.</sup> Architectural Card File, Boston Public Library.



However, two different drawings of Brigham's Hotel uncovered in the Boston Athenaeum differ from each other and substantially from the current building at 644 Washington St. lalthough the story height of the buildings is the same, the existing building differs from the earlier drawings in roof style, number of bays and recessed Adams panels above the windows.

It appears that something must have happened to the building pictured in 1891 and that it was either radically
remodeled or an entirely new structure erected on the site
sometime between 1891 and 1937, when Building Department
records begin and indicate no major structural changes.
(An old-time performer told bar manager Ben that the second
floor of the hotel had served as a hospital clinic around
1910. This would indicate that the current building
existed at the time of the clinic.)

I would guess that the current structure was extensively rebuilt in the period 1890's -1920 during a revival of the Adams style as practiced by the prestigious Little & Brown Architectural Firm at that time.

# BUILDING's INTEREST:

- 1. An elegant Federal/Adams facade good architecture.
- 2. Adds to distinct fabric of Washington Street forms street architecture.

Its value is in "contrast, character, visual and emotional change of pace, a sudden sense of intimacy, scale, all evocative qualities of another century and way of life." It helps to provide "the impression of a city 'in depth,' the richness of past and present side by side." 2

#### 3. Historic.

Stands on one of the most historic spots in our country - "Liberty Hall". It is important to keep an old-style Federal building on this site to bring back a feeling of the history of the place. A modern building with placque could not do it. It wouldn't feel real.

See copies of illustrations attached:

<sup>1)</sup> Boston Street Photo File (no indication of where print came from)

<sup>2)</sup> Fronticepiece of booklet Liberty Tree, Liberty Hall, F.F. Hassam, 1871.

Ada Louise Huxtable, Classic New York (New York, Doubleday & Co., Inc., 1964), p. 32.

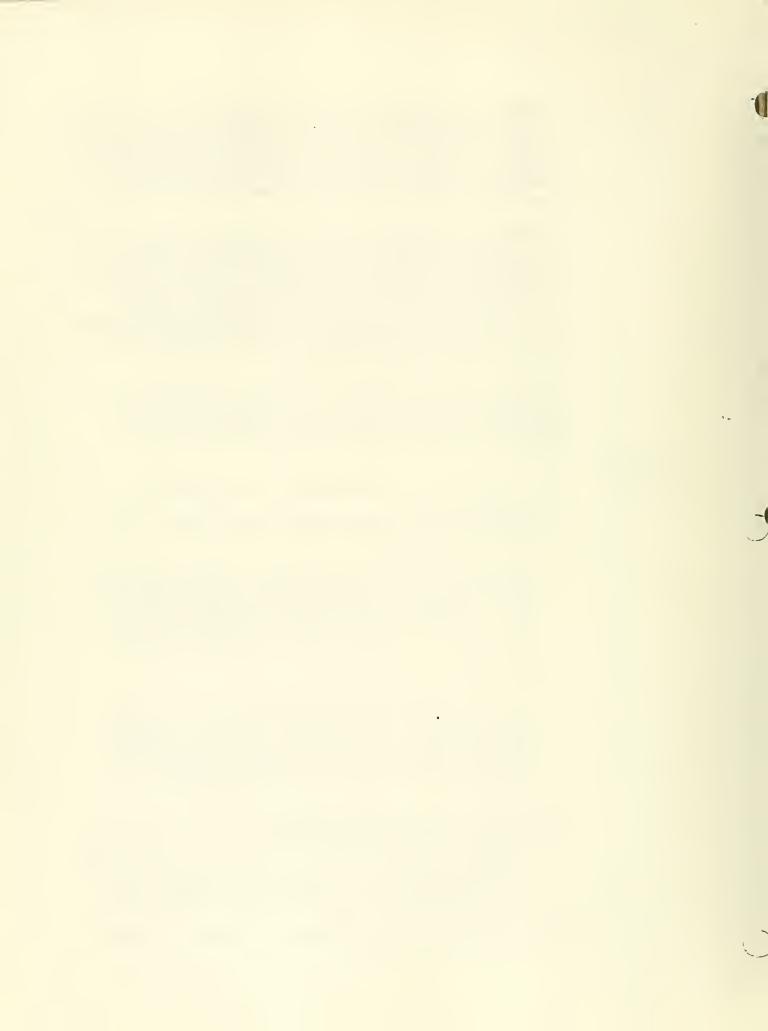
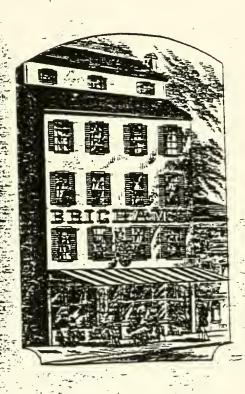


Photo file Baston athenaeum

C44 Washington



Ist LAPAYETTE HOTEL, 1824-43

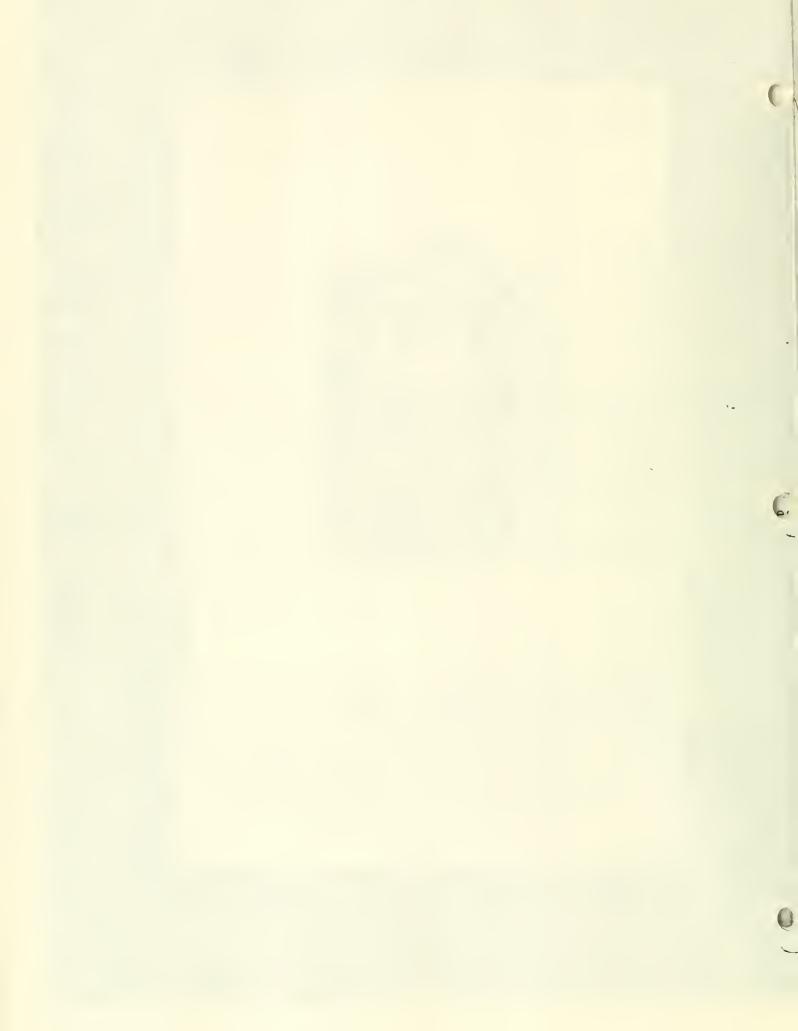
2nd SUFFOLK HOTER, 1843-48.

3rd MILLEAN BACOR'S OYSTER HOUSE, 1848-61.

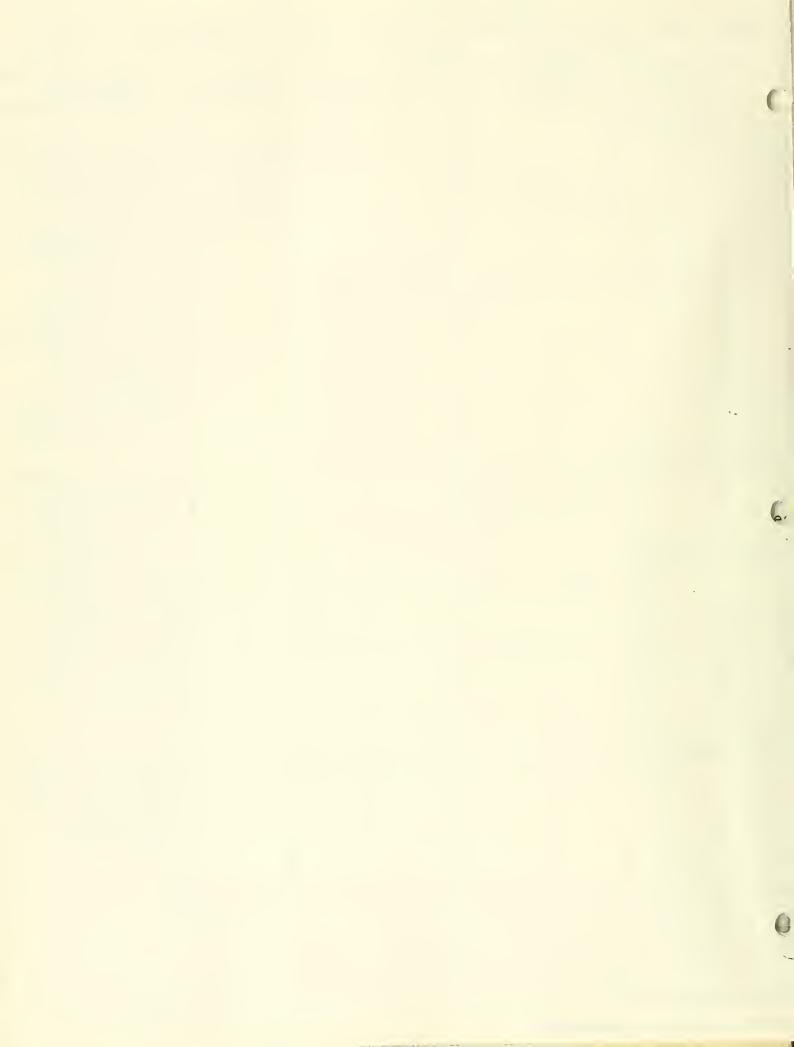
4th ROBERT P. BRIGHAN'S RESTAURANT, 1861-/8

642-644 Washington St.L. South of Essex St.

(01d no. 392 Washington Street)



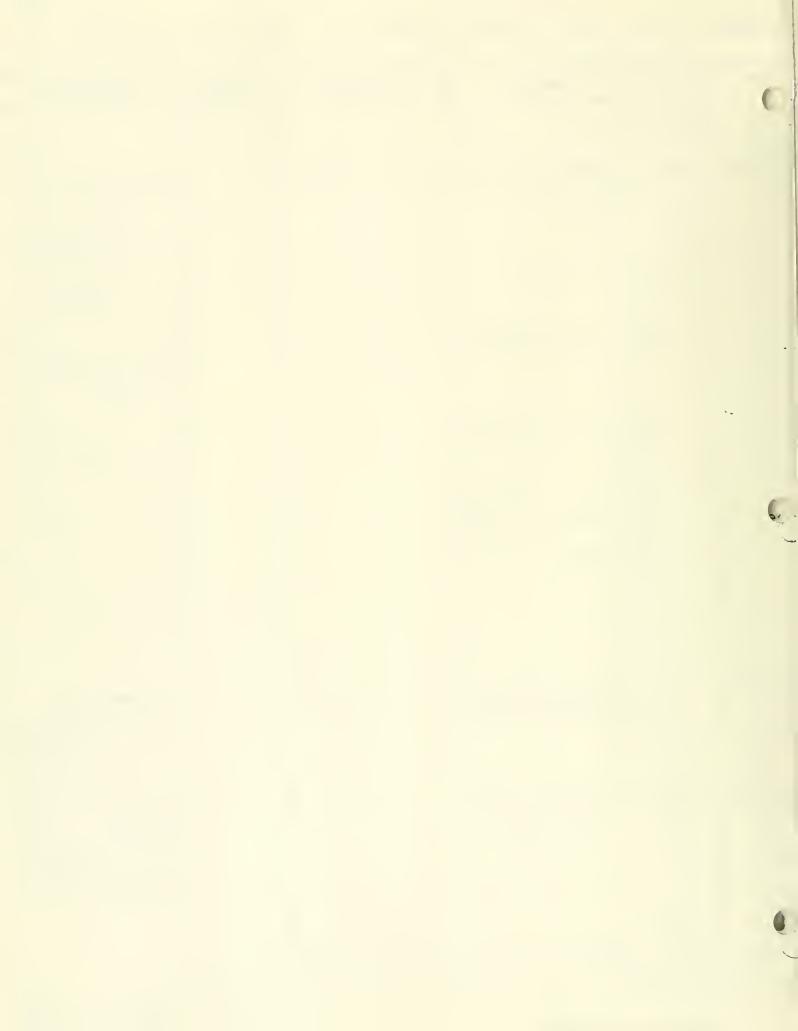
L.wE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
./16/1954	3 <u>0.05</u> Perse 6937/38	Philip H. Theopold, To Philip H. Theopold, John H. Co. & John P. Chage, Trusti under will of Elizabeth Fay Brigham	2	For 2 pareds U.S. Tax = # 23.4 Price not indicated. Mo mortgage indicated.	G+2-644 Wash. ST Bos & 32 Hiersey Pl. (recr of 644 wash.) & passing aways (plan) CH4 wash.: 5 stony brick DIOS fronting 30.36± on wash. ST.
11/1875	1258/207	William Bacon	Eliz. Fay Brigham	•	Wesh. ST. (30'3") + From of Wash. St. (Parcel of land wilds) formerly known. c3 Lapayette Hatel) (Bldg was leased to Rot B Brigham when Property was bought by Edizabeth Brighon
(13/1323)	648   241	Executors of deed of Ralph Hasking Reseace Hasking & Charles C Jewett	william Bacon		Farcel of land wilder  From as beforethe for  bounded: W. Wash St (30'3'  S. Connendan land  W.  IE. Collect land  (V. neves of John Rom
/31/1852	259	Elizabeth Hastins Fanny Hastins	Ralph Haskins		13th part of land known as conforte Hotel Estate (30' 3") fronting with.
133/1820	G13/32	Ruth Emerson	Ralph Hastins		(leased to wim Bacon)  15th port of land  Thowar of lafayette  Hotel Estate.
1231	351/133	William Emerson	Elizabeth Hastrias		13th part of Lafagette  Itotal Estate upall  bloss including mansie of late John masting  wash. St. 31
9.					



642-44 WASHINGTON ST., Boston, M

ADDRESS	642-	++ WASHI	NGTON S	ot, Bos	Ton, Mass.
DATE	REF.	GRANTOR	GRANTEE	PRICE	DESCRIPTION
13/1830	343/195	Ralph Hastins	William Emerson		(7) 13 parts of lot bounded: W. Wash, ST. S. Cumingham's
	/195	Thomas Hastins	( )		N. Hesting's land  2. John Hastins (decressed) land  (2) 13th parts of 107  described as above.
		Fanny Haskins  ann Haskins	14		(1) 13th part of lot per above
<u> </u>	/197	-	fv		(1) "
		Elizabeth Haskins			(1)
	/ 19 <del>9</del>	Ruth Emerson			(1)
3/28/1791	169/112	John Hestins adm. of John 2 liot 2 state	John Hesting, Jr.		land bounded:  W. Orange ST. JC'  S. land Ben Groon 87'  15. " John Hesters 70  " John Powe TI'  N. Erc Joseph Eliot
1/18/17+4	69/74	Joseph Eliat Estate division			is of wooden house in parcel of land bounded: W- Orange ST. 90 E- kno of Sarah Rainsfer N-kno of sard John Elic S-land."
The bo	seph Eliot	Estate ampriso	a large portion	ef existance	
as ea	in the 50	othern part of a	poston and was in		
-					

BOSTON LANDMARKS COMMISSION



into the Pilgrim Theatre facade and the

(N) June, 1979

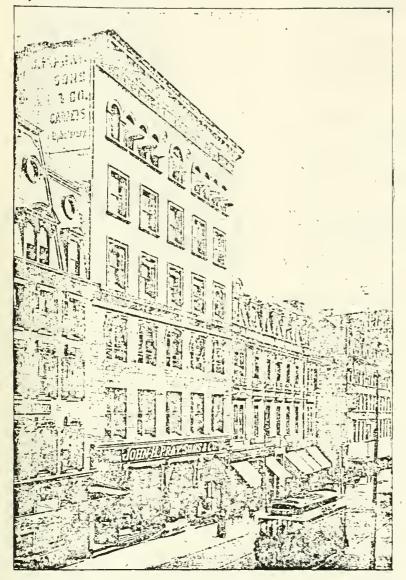
Moved; date if known	
Themes (check as many as applicable)	
Aboriginal Conservation Agricultural Education Architectural Exploration/ The Arts settlement	Recreation Religion Science/ invention
The Arts settlement Commerce Industry Communication Military	Social/
Communication Military Community/ Political	humanitarian Transportation
development	
Significance (include explanation of the	remes chacked shows)
resulting 2-bay facade is oddly-propo The building does contribute to the W history as the home of John H. Pray & John H. Pray was founded in 1817 a most extensive trades in the world in and upholsteries. On the upper floor executive offices of the General Soci offices of the Golden Rule, a family and L. Prange & Co, the world-famous immigrant, is credited with developin	rtioned and less important architecturall ashington streetscape and has a notable Sons, sellers of carpets and upholstery nd by the 1890's transacted one of the all varieties of carpets, mattings, rugs s of the building in the 1890's were ety of Christian Endeavor, as well as weekly, the Prange Educational Company, book publishers Louis Prang, a German g the art of chromo-lithography in r of popular art prints, with a printing uilding was completely remodelled,
, a	
Preservation Consideration (accessibilition public use and enjoyment, protection	ity, re-use possibilities, capacity on, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Charles Damrell, <u>Half-Century of Boston Building</u>, p. 92, illus. on p. 269.
- 2. Am. Arch. and Bldg. News, vol. 32, p. 801, 5/2/1891 (photo)
- 3. A Few Office Buildings in Boston, advertising pamphlet for Remington Typewriters, Boston 1896, (photo, no text ) at BPL
- 4. King's How to See Boston, 1895, p. 104.

## PRAY BUILDING

658 Washington Street

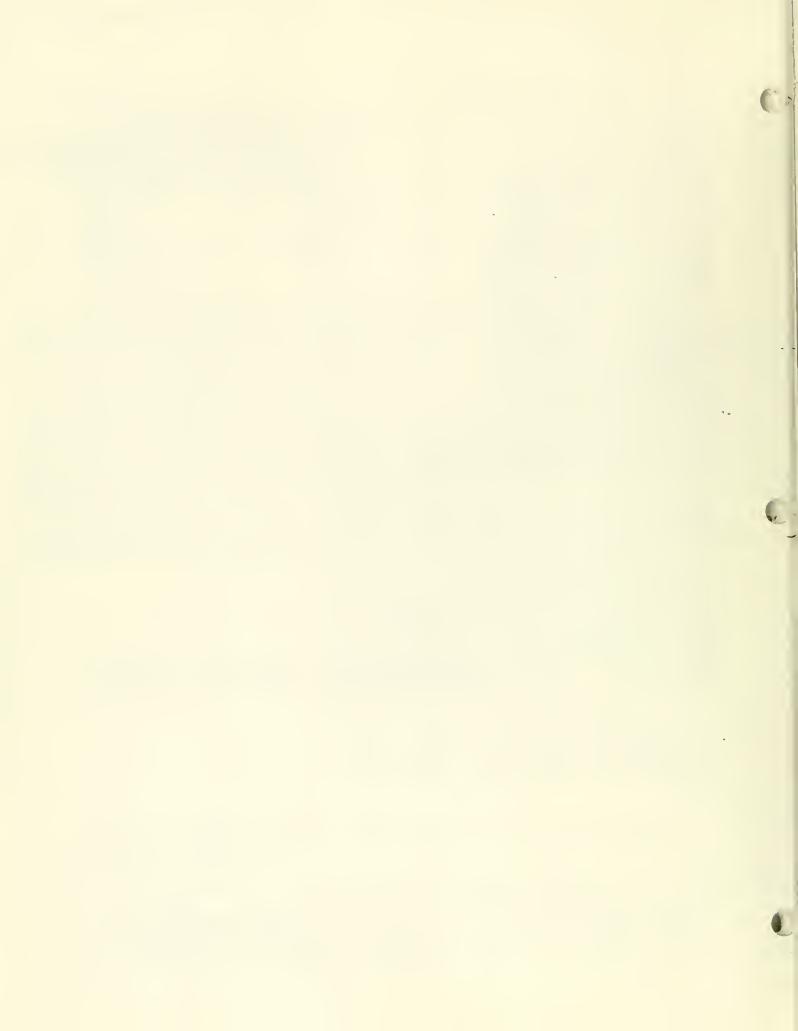


The Pray Building at 646 Washington St. before the right 3/5ths of the building was remodelled by C.H. Blackall into the Olympia Theatre (now the Pilgrim) Note the Brigham Hotel at far left.

Illustration from

A Few Office Buildings in

Boston, an advertising pamphlet
for Remington Typewriters,
Boston, 1896 (BPL)



•	
	ADDRESS 658 Washington COR.
	Washington St. Olympia
	NAME Pilgrim Theatre/Gordon's Olympia Theatre present original
	MAP No. 24N/12E SUB AREA Theatre building-1891 (see 646 Washington)
	building-1891 (see 646 Washington)
	DATE theatre- 1911 permit 6/30/1911  source opening 5/6/1912
	ARCHITECT theatre architect-Clarence Blackall source (permit)
	. source (permit)
<b>一种一种一种一种一种一种一种一种一种一种一种一种一种一种一种一种一种一种一种</b>	BUILDER George A. Fuller " source Trus.
obust.	source Trus. Wm.J. Fitzgerald
SPIT TO THE SAME	OWNER Samuel Carr True / 658 Washington St.
	OWNER Samuel Carr. Trus/ 658 Washington St. original present
A SECTION OF THE PROPERTY OF T	
	PHOTOGRAPHS 9 2/4 • 79 .
$\uparrow$	Ward 3, Parcel #4963
TYPE (residential) single double (non-residential) theat	e row 2-fam. 3-deck ten apr.
(HOR-FESTRERLIAT) UTEA (	7.6
NO. OF STORIES (1st to cornice)	6 plus
ROOF flat cup	oladormers
MATTERIALS (France) slamboards ship	alas (atuasa) asabalt sabastas alum/minul
(Other) brick ston	gles (stucco asphalt asbestos alum/vinyl concrete (iron/steel/alum.)
,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	/Commercial Style
BRIEF DESCRIPTION Metal and stu	/Commercial Style acco Beaux Arts facade for a 1911 theatre
constructed within the walls	of an 1891 building. The most dramatic
surmounted by a heavy classi	is window in the center of the topmost spandra cal cornice, has since been removed. The
2-story shell-like arched en	trance (heavily altered at ground level) is
followed by 4 identical 6-ba	y upper floors of metal piers and spandrals.
EXTERIOR ALTERATION minor mode metal need	s cleaning of first floor)
CONDITION good fair (poor)& repa	inting AREA 16,665 sq. feet
NOTEWORTHY SITE CHARACTERISTICS I	ong and narrow theatre extending into the
center of the block.	
	SIGNIFICANCE (cont'd on reverse) The Pilgrim/
	Olympia is of architectural interest as
(Map)	one of 14 Boston theatres designed by
•	leading theatre architect Clarence H.
	Blackall.
(N+) Jime 1979	

Moved; date if known	1		
Themes (check as man	ny as applicable)		
Aboriginal Agricultural Architectural X The Arts X Commerce Communication Community/		Reli Scie ir Soci	reation lgion ence/ evention lal/ emanitarian isportation

# Significance (include explanation of themes checked above)

The theatre, which seated 2500 and was reputed to cost \$1,000,000, was built as a popularly priced (10-25¢) theatre offering continuous performances combining vaudeville and films. Operated by the Gordon Amusement Company, the theatre was expected to bring in the latest vaudeville attractions from London, Paris, Berlin and the U.S. circuit as well as new "photo-plays" every Monday and Thursday. Innovative features included the latest cameras for clear and steady projection of films, all individual seats (no benches) and an escalator, prompting the nickname "house with the moving stairs."

The theatre, of mezzanine-balcony type with 6 boxes per side, is long and narrow in its configuration because it was built within the walls of the existing Pray Building of 1891 (see also 646 Washington St.) The interior style, described in newspaper accounts as "Grecian" featured a red, gray and gold color scheme and lobby frescos of Greek gods painted by Vesper L. George, head of the department of design at the State Normal Art School. The lobby has been remodelled and the theatre inappropriately repainted, 1950 leaving little to suggest its original luster. It was renamed the Pilgrim in the Proprietar Nathan Gordon built many of the corpliant review of the department of the corpliant review of the corpliant review

Proprietor Nathan Gordon built many of the earliest movie/vaudeville theatres in Boston including the Scollay Square Olympia, also by Blackall(since demolished); the Fenway of 1915, the first uptown theatre (now the Berkeley Perf. Arts Ctr); the Dorchester(1912) & Franklin Park. By 1916 Gordon operated 74 theatres in the N.E. area. In 1918 he built the Strand, Boston's first Preservation Consideration (accessibility, re-use possibilities, capacity

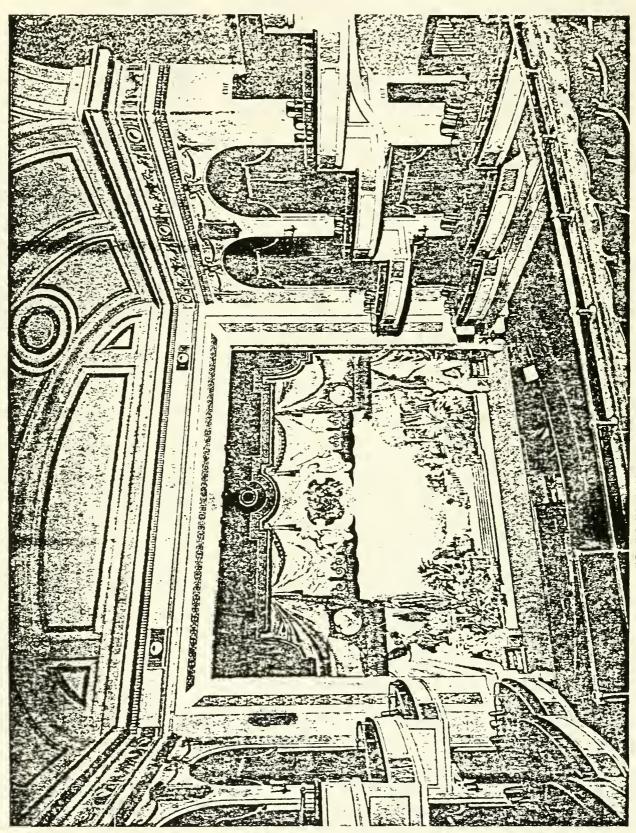
for public use and enjoyment, protection, utilities, context)

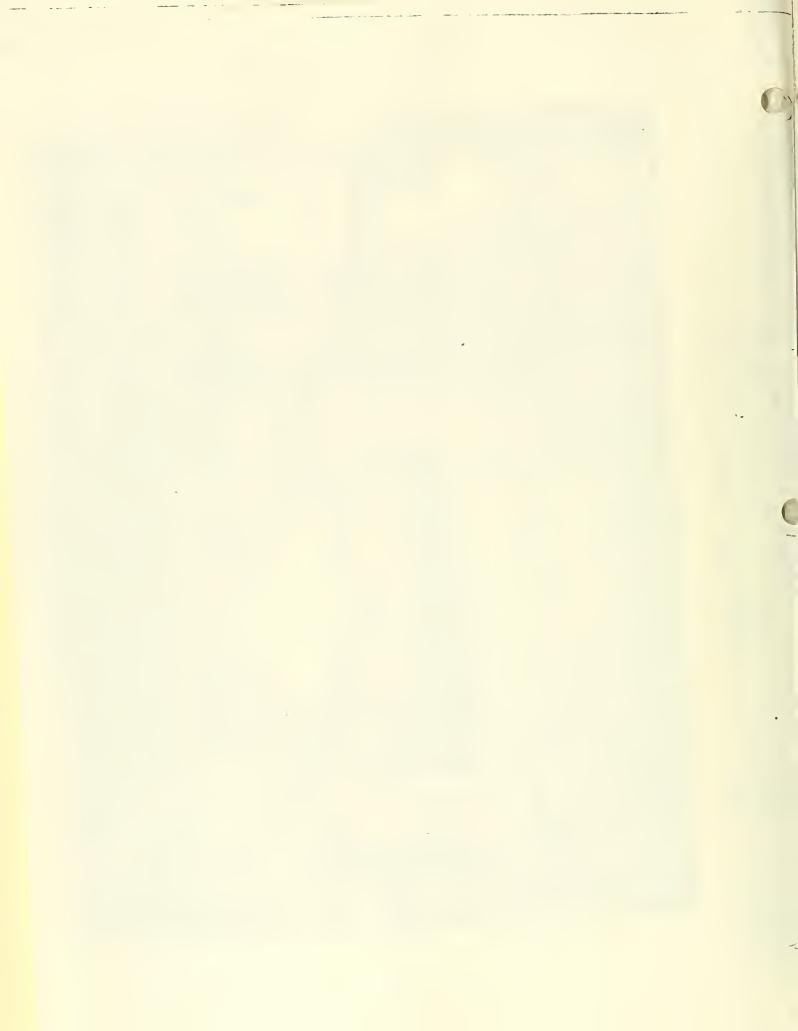
Current Status: The theatre is presently used for adult movies.

- \*Significance(cont)"movie palace" built as such from the ground up. He began the planning for the "Capital" Theatre to be built on Tremont St; the project was later absorbed by Paramount and became the Metropolitan (now Music Hall) Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)
  - 1. <u>Boston Globe</u>, May 5, 1912 p. 47 (desc. of opening and illus. of lobby)
    2. <u>American Architect and Building News</u>, Vol 107, #2049, 3/31/1915
    (interior and exterior illus. and <u>plans</u>-both section and floor plan)
  - 3. Douglass S. Tucci, "The Boston Rialto..." City Cons. League, 1977.

    \*(Tucci describes the Pilgrim as "the 1st de-luxer built for motion pictures."However, the design owes more to legitimate theatre tradition and the program featured vaudeville as well as films)
  - 4. Donald King, "A Historical Survey of the Theatres of Boston"

    Journal of the Theatre Historical Society, 3rd quarter 1974, p. 22.
  - 5 Douglass Tucei, "The Age of the Movie Palace, 12 articles for the







	659-665  ADDRESS Washington St. COR. (closed alley)					
	NAME Publix Theatre/ Gayety Theatre present original					
	MAP No. 24N/12E SUB AREA Theatre building permit 5/14/1908					
	DATE 1908 opening 11/23/1908 source					
	ARCHITECT Clarence H. Blackall (permit) . source					
	BUILDER not listed on permit source					
	OWNER Boylston Market Assoc/ original present					
	PHOTOGRAPHS 8 6/5 .79 .					
TYPF (residential) single double	row 2-fam. 3-deck ten apt.					
(non-residential) thea	tre					
NO. OF STORIES (1st to cornice)	<u>6</u> plus					
ROOF 'flat cupo	oladormers					
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl (Other) brick/yellowcone granite troncrete iron/steel/alum.						
BRIEF DESCRIPTION 5-bay "Tapestry Brick" steel frame building of pier and spandral construction. Heavily altered first floor; second floor retains original cast iron storefront; upper four brick stories are regular in fenestration, organized by rising piers and recessed spandrals ornamented with glazed mosaic geometrical patterns; paired and triple						
window units. EXTERIOR ALTERATION minor modes	ate drastic storefronts modernized					
CONDITION good (fair poor	LOT AREA 13.301 sq. feet					
NOTEWORTHY SITE CHARACTERISTICS 5	-story height of the building is character-					
istic of the lower Washingt	on St. area. Contributes to streetscape					
(Map)	SIGNIFICANCE (cont'd on reverse) The Publix/ Gayety is notable as one of 14 Boston theatres by leading American theatre architect Clarence Blackall, as a good example of Blackall's eclectic interiors and					
	technological innovations, and as a					

city's early burlesque playhouses. The theatre, which seated 1700, was structurally advanced in its use of a single

(N+) June, 1979

Moved; date if km			•
Themes (check as a	many as applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education X Exploration/ X settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	<u>X</u>

Significance (include explanation of themes checked above)

girder, called "one of the largest steel girders ever used in a building in this city", to support the balcony, thus eliminating the need for supporting columns. Newspaper articles also noted the speed (5 months) in which the building was completed. The baroque interior featured a marble-walled vestibule (since remodelled), a balcony-mezannine plan with two tiers of

boxes, and a red, gold and magenta color scheme.

The Gayety was built for a combination of "high class vaudeville" and burlesque, an entertainment art which did not have its present-day sordid connotations. In fact, management promised that "every effort will always be made to present performances of a light, merry, popular character of absolute cleanliness." priced from 10 to 75¢, with two performances daily. The theatre opened with Charles Waldron's "famous Toscadero company of burlesquers." In 1912 it advertised acts like "20 beautiful diving girls. 250 gallons of water are used." Sample fare in the late '30's included "The Naughty Nifties" with Bubbles Yvonne and "Blondes over Boston."\* In the 1950's the theatre was turned over to films and renamed the Publix; it is presently operated by E.M. Loews and used for second-run movies.

The Gayety was built on the site of the old Lyceum Theatre, which offered a similar fare of comedy, vaudeville & burlesque. The Lyceum was built on the approximate site of the Gorld's Museum, another early theatre.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

( \*The Gayety was closed down for a week in 1939 by the city Board of Censors because of the salacious costumes and performances.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Boston Sunday Globe, 11/22/1908 (desc. of opening and illus.)
- 2. Herald, 11/24/1908
- 3. Boston Post, Journal and American, 6/10/1908



	660-672
	ADDRESS Washington St. COR. 2-10 Beach St.
·	NAME
	NAME present original
	MAP No. 24N/12E SUB AREA Theatre orig. bldg: unknown (alteration
	orig. bldg: unknown (alteration DATE present facade: 1918 permit, Aug. 191
Market Park	source
	ARCHITECT present facade: Henry Bailey Alden
	source
i i i i i i i i i i i i i i i i i i i	BUILDER not listed on alteration permit
HODE TO PIZZA HOUSE - 1	source
THE THE	OWNER original present
ac T	PHOTOGRAPHS 9 3/6, 2 5/6 · 79 .
	PHOTOGRAPHS 9 270, 2 - 70 79
TYPE (residential) single double	e row 2-fam. 3-deck ten apt.
(non-residential) communication	
NO. OF STORIES (1st to cornice)	plus
ROOF flat cupo	oladormers
	concrete iron/steel/alum.
building with brickwork and a 2nd decade of the 20th c. Ver piers and recessed concrete of terminates in parapet with st Deco.	apestry Brick" pier and spandral commercial geometrical detailing characteristic of the rticality emphasized by projecting brick or brick and concrete spandrals. Bldg. tylized concrete ornament anticipating Art
EXTERIOR ALTERATION minor modes	rate drastic storefront alterations
CONDITION good fair poor	LOT AREA 10.208 sq. feet
NOTEWORTHY SITE CHARACTERISTICS C	Corner site emphasized by slight projection
of corner bays at Wash. and	Beach and slight increase in parapet height
at the corner.	SIGNIFICANCE (cont'd on reverse) Designed by
	the respected Boston architect Henry
(A)	
(Map)	Bailey Alden, this brick and concrete
	facada is a good example of the whole in

keeping with the scale of lower Washington

(N+) June, 1979

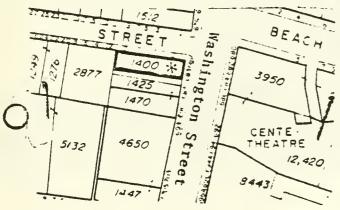
Moved; date if known	•
Themes (check as many as applicable)	
Aboriginal Conservation Agricultural Education Architectural Exploration/ The Arts settlement Commerce Industry Communication Military Community/ Political	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include explanation of themes chee	cked above)
Street. According to the 1918 alteration upon to design a "new external wall at line. Estimated cost of the work was alteration was John W. Flaven.  Alden, who trained at MIT and spent with the firm of Parker, Thomas and Rich Traveler Building on Mason St. (see for	bove the first floor cornice" \$20,000; owner at time of much of his professional life ce, also designed the Herald

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Moved; date if known Themes (check as many as	s applicable)		
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	
Significance (include ex	rplanation of themes chec	ked above)	
		21 who beauty and drift	
and propher time on the second			
Preservation Consideration for public use and enjoy	ion (accessibility, re-us yment, protection, utilit	e possibilities, c ies, context)	apacity

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



SIGNIFICANCE (cont'd on reverse) Last extant commercial building in Boston designed by H.H. Richardson and one of less than ten commercial buildings ever designed by the eminant architect. In massing and

(NRI)

Moved; date if known			
Themes (check as many as	applicable)		
Aboriginal Agricultural Architectural X The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation	=======================================

# Significance (include explanation of themes checked above)

facade articulation, the building is said to foreshadow Richardson's 1886 Marshall Field Wholesale Store in Chicago, considered by architectural historians to have provided many of the design solutions for the facade treatment of Chicago skyscrapers of the late 1880's and 1890's. Thus the Hayden Building assumes significance as an early, long unrecognized prototype for the modern skyscraper.

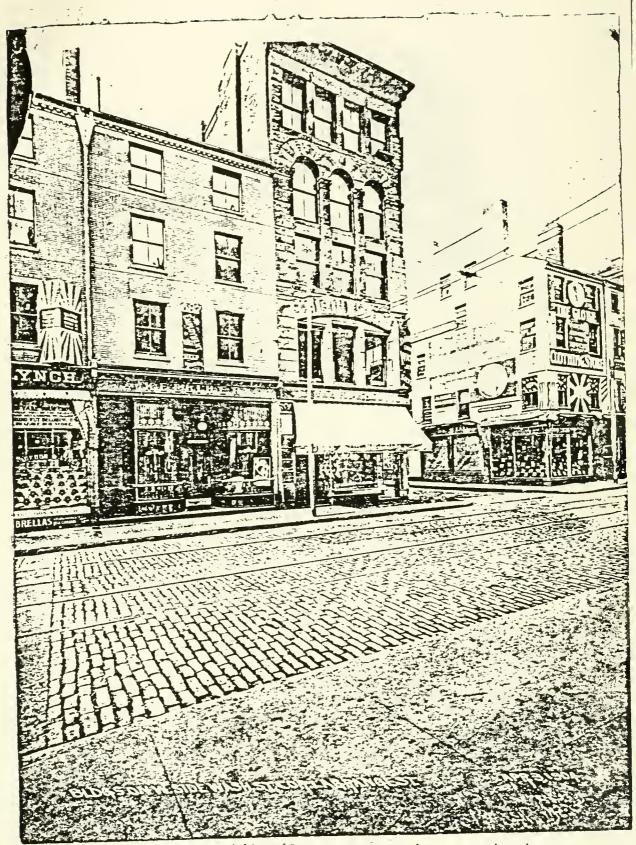
Henry Hobson Richardson (1838-1886) has been termed "the champion of 19th century American architecture," pioneering a distinctive personal style which proliferated in America and is now termed Richardsonian Romanesque. Richardson designed a number of important Boston public and institutional buildings including Trinity Church, Sever and Austin Halls at Harvard, and numerous public libraries and railroad depots, as well as important national commissions such as the Albany City Hall (1880) and Allegheny County Buildings in Pittsburg (1883-8)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

The Hayden Building, located in the Boston Adult Entertainment District, is now (1978) vacant on the upper three floors. The area is targeted for environmental upgrading and economic improvement and development proposals have been made for this and adjacent blocks. Preservation of the Hayden Building and compatibility of any new construction should be a primary consideration of any development proposal.

Designated a Boston Landmark on 11/30/77
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1. Report of the Boston Landmarks Commission on the potential designation of the Hayden Building as a Landmark under Chapter 772 of the Acts of 1975 (includes extensive bibliobraphy)
- 2. Zaitzevsky, Cynthia, "A New Richardson Building" Journal of the Society of Architectural Historians, Wol XXII, no. 2, May, 1973.
- 3. Hitchcock, Henry R, The Architecture of H.H. Richardson and His Times, Cambridge, 1966
- 4. Building Department, Boston City Hall (building permit- 1875)



The Hayden Building (681-683 Washington) in 1904. (SPNEA photo)

Kelliher-liquors

HAYDEN BUILDING 681-683 WASHINGTON STREET CENTRAL BUSINESS DISTRICT

Constructed ca. 1875
Richardsonian Romanesque
H. H. Richardson, architect;
Norcross Brothers, builders

Designated as a Boston Landmark and National Historic Landmark and listed in the National Register of Historic Places.

Building Size:

7000 sq. ft.; 5 stories

Lot Size:

1400 sq. ft.; Parcel no. 4920, Ward 3

Current Use:

Vacant, formerly housed a men's bathhouse on upper floors and pornographic entertainment on the ground floor. Also provides a second means of egress for neighboring lounge. Interior gutted and roof missing as a result of a fire in February, 1985; walls still considered structurally sound.

Condition:

B-8

Owner:

Zoning:

Joseph P. Balliro 33 Randall Road Revere, Mass.

Tax Assessment:

\$ 40,300 - land \$ 100,100 - building \$ 140,400 - Tota?

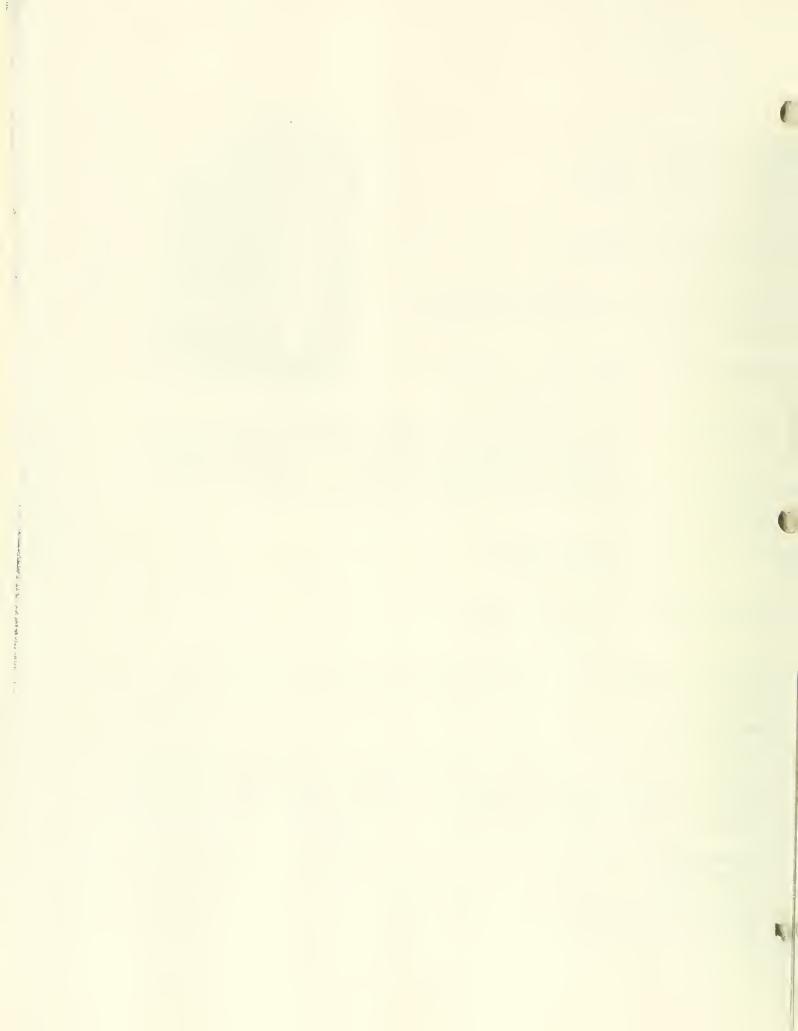
Preservation Impediments: Willingness of owner to discuss reuse possibilities; structural condition of building after fire.

Needs: Historic Structure Report to determine feasibility of rehabilitation after fire.

Comments: Due to small footprint of the building, its reuse and preservation depend upon a nominal purchase price for the shell, a reasonable price as part of a larger site acquisition strategy, or an eminent domain taking. Researach compiled by Sharron Kenney, Boston University Preservation Studies Program.

Recommendations: HBI should continue to explore redevelopment options for this building.

Other Sources of Information: BLC Study Report



Historical Summary: The Hayden Building is the last extant Richardson commercial building in Boston. It served as a prototype for later skyscrapers designed by Richardson for Chicago.

Neighborhood/Environmental Information: Located in Boston's Adult Entertainment District. Public and private improvements are planned in areas adjacent to the district and include a pedestrian plaza at Boylston and Washington Streets, redesign of the Essex Street MBTA station, and new streetlighting and sidewalks. Nearby large-scale private developments include Park Plaza, Lafayette Place, expansion of Tufts New England Medical Center, and a possible OSHA office tower.

Prepared 4/85

PRESERVATION DEVELOPMENT INVENTORY
Prepared by Historic Boston Incorporated



## East Cuttern Call For Globe Cuties

The passing of nother era was disclosed yester with the announcement that fire Globe Theater, Washington st's famed pld burlesque hous g will cease operation as sur next Saturday and become a mode,

Behind the isclosure ade by late Alexander Carrand Joe Yule; City Censor Samuel Nesson to Mayor Curley, was the announce-

the will bring nostalgic memories housands of persons, not a me meitume." · w of them luminaries, of the big 'lime" stage and screen who graduated from the ranks of burlegive. Shartling right here at home, to is Sophie Tucker, "Last of the led Hot Mamas," currently acousting at the Mayfair, and native of Boston. Then there were Al Jolson, Ed-112 Cautor and Fannie Brice, 1 TAND for many years.

kroking them dead on the silver, govern: the late Rags Ragiuma Gypsy Rose Lee, Bobby Clark and his 'the partner, McCullough, Order ears ago Robert Alder was a justing juvenile at the Globe, and a half years ago, Pission d a half years ago, rindo comedian, was size.
If at the same theater:
Fields got his starting ue there and developed ble character ble character of the training with the red nose. with the red nose. was another and noted

Abbott and Costello, right now

movies.

"The passing of burlesque will the Sterling Theater Operating Corp., that he felt the "paronage for clean bulesque is on the wane."

The passing of our esque with mean a tremendous loss to the stage." said Sophie Tucker. "Young performers received the training in burleques."

BY THE FOR MANY STARS

The passing of the Globe Theating the passing of our esque with mean a tremendous loss to the stage." said Sophie Tucker. "Young performers received the want."

BY THE FOR MANY STARS

The passing of our esque with mean a tremendous loss to the stage." said Sophie Tucker. "Young performers received the want."

We will be a stage of the passing of our esque with mean a tremendous loss to the stage." said Sophie Tucker. "Young performers received the want."

We will be a stage of the passing of the stage of the stage." said Sophie Tucker. "Young performers received the want."

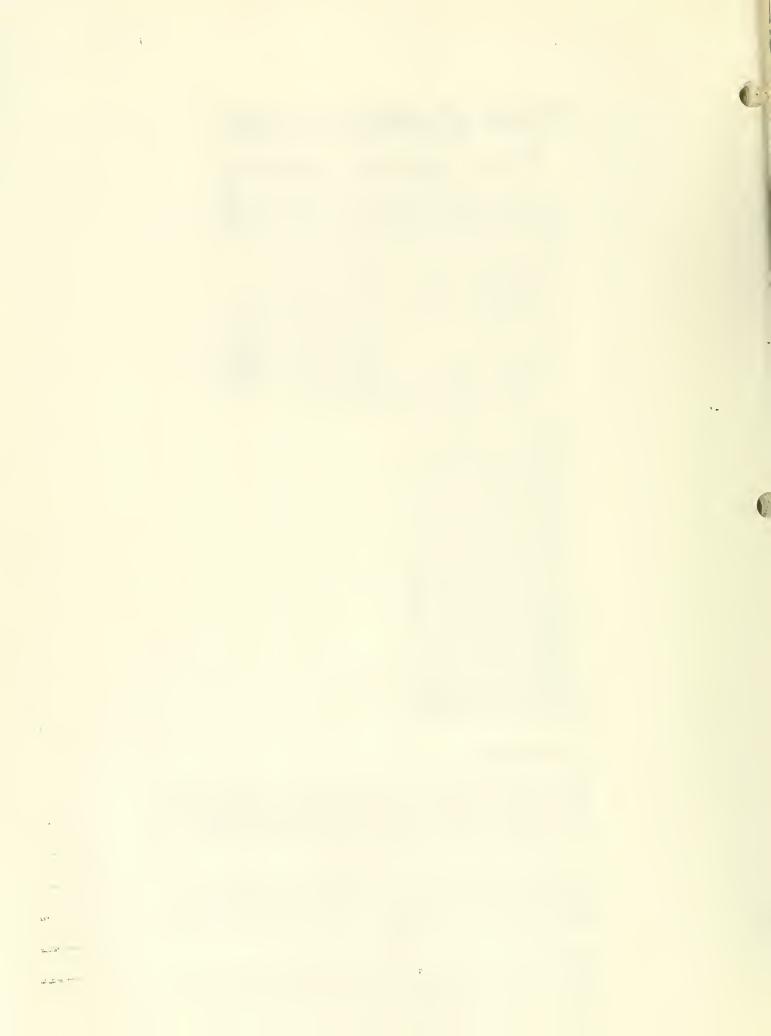
BY THE PASSING OF THE PASS Lageire You won't get and the

## Research Note

This 1946 newspaper article from a scrapbook in the BPL Fine Arts Department appears to be the source of the idea that Sophie Tucker, Al Jolson, Eddie Cantor, Fannie Brice etc, all played at the Globe Theatre.

If read carefully, the article can also be interpreted to mean that these stars all got their start in burlesque, not that they all performed at the Globe.

There is no other evidence (playbills, newspaper advertisements, etc) to indicate that these artists ever appeared at the Globe, which was a burlesque house for only a few years of its history.



Moved; date if known_		
Themes (check as many	as applicable)	
Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation Education Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation
Significance (include	explanation of themes	thecked above)
Preservation Considera	tion (accessibility, re	e-use possibilities, capacity
for public use and enj	oyment, protection, uti	lities, context)
·		
Bibliography and/or re records, early maps, e	eferences (such as local	histories, deedş, assessor's

C

	BOSTON LANDMARKS COMMISSION	Building Information Form Form No. Area CBD
		693-703  ADDRESS Washington St. cor.
		NAME "Adult XXX Shows"
	•	present original
		MAP No. 24N/12E SUB AREA Theatre
		DATE 1970's
N.	Maria Land	
	THE REPORT OF THE PARTY OF THE	ARCHITECT
團	EDOK STORE STORE	United SUILDER
		source
		)WNER original present
1		HOTOGRAPHS 8 5/2 · 79
	en er er	and the state of t
	TYPE (residential) single (non-residential)	double row 2-fam. 3-deck ten apt. peep shows
	NO. OF STORIES (1st to cornic	e) 1 plus
		cupola dormers
	MATERIALS (Frame) clapboards (Other) brick	shingles stucco asphalt asbestos alum/vinyl stone concrete iron/steel/alum
	BRIEF DESCRIPTION non-des	script modern
	EXTERIOR ALTERATION minor	moderate drastic
1		
	CONDITION good fair poor_	LOT AREA 4650 sq. feet
		LOT AREA 4650 sq. feet  ICS Replaced row of 4-story Greek Revival
	NOTEWORTHY SITE CHARACTERISTI	LOT ANEXSq. 1666
	NOTEWORTHY SITE CHARACTERISTI	Replaced row of 4-story Greek Revival
	NOTEWORTHY SITE CHARACTERISTI	Replaced row of 4-story Greek Revival buildings like the one still standing at #705-7
	NOTEWORTHY SITE CHARACTERISTI	Replaced row of 4-story Greek Revival buildings like the one still standing at #705-7 SIGNIFICANCE (cont'd on reverse)
	NOTEWORTHY SITE CHARACTERISTI  brick gable-across	Replaced row of 4-story Greek Revival buildings like the one still standing at #705-7 SIGNIFICANCE (cont'd on reverse)
	NOTEWORTHY SITE CHARACTERISTI  brick gable-across	Replaced row of 4-story Greek Revival buildings like the one still standing at #705-7 SIGNIFICANCE (cont'd on reverse)

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Themes (check as many as applicable)	
Aboriginal Conservation Recreation Agricultural Education Religion Architectural Exploration/ Science/ The Arts settlement invention Commerce Industry Social/ Communication Military humanitarian Community/ Political Transportation	
Significance (include explanation of themes checked above)	
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Preservation Consideration (accessibility, re-use possibilities, capacity	
for public use and enjoyment, protection, utilities, context)	
Bibliography and/or references (such as local histories, deeds, assessor' records, early maps, etc.)	s
T to the same and the state of the same to	
the former of the second of th	

1 37

(M) June, 1979. \*upper 2 floors and parapet removed 5/1979

(bldg has lost much of its significance)

site at the entrance of the "Combat Zone"

Until the past decade it was part of a

-10	Moved; date if known	Total	. v		- (
5 . 9 T	Themes (check as many	y as applicable)			
	Aboriginal Agricultural Architectural The Arts Commerce Communication Community/ development	Conservation  Education  Exploration/ settlement Industry Military Political	Recreation Religion Science/ invention Social/ humanitarian Transportation		
) (14	Significance (include	e explanation of themes	checked above)		
	been destroyed. T still important t immediate danger Deeds indicate	4-story 19th c, st he building, now la o the streetscape, of destruction. a probable date of perty and immediate	cking its original is badly deteriora	l context but ating and in rown, a druggi	st,

Atlas as having a slate shingle roof and store under.

At the turn of the century the building was occupied by Wm. B. Hunt was again an apothecary shop.

first floor store in 1867 when it was described in the Sanborn Insurance

It is reasonable to speculate that Brown used the mortgage money to erect a combined residence and apothecary shop. The building had a

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

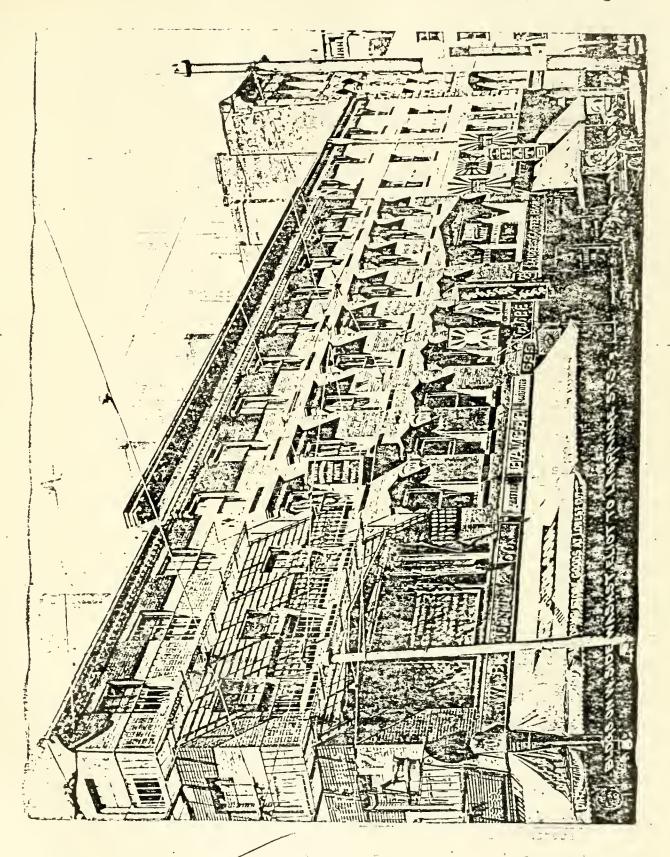
Building is very important to the Washington streetscape and is being demolished by neglect.

Present Status: 1st floor is now a modern fast-food restaurant, 2nd fl. is used for light manufacturing, and the 3rd and 4th floors are vacant. Levels 3 and 4 are open to weather damage from burnt-out hole in roof and sash-less windows. Fire damage occured in Dec. 1978.

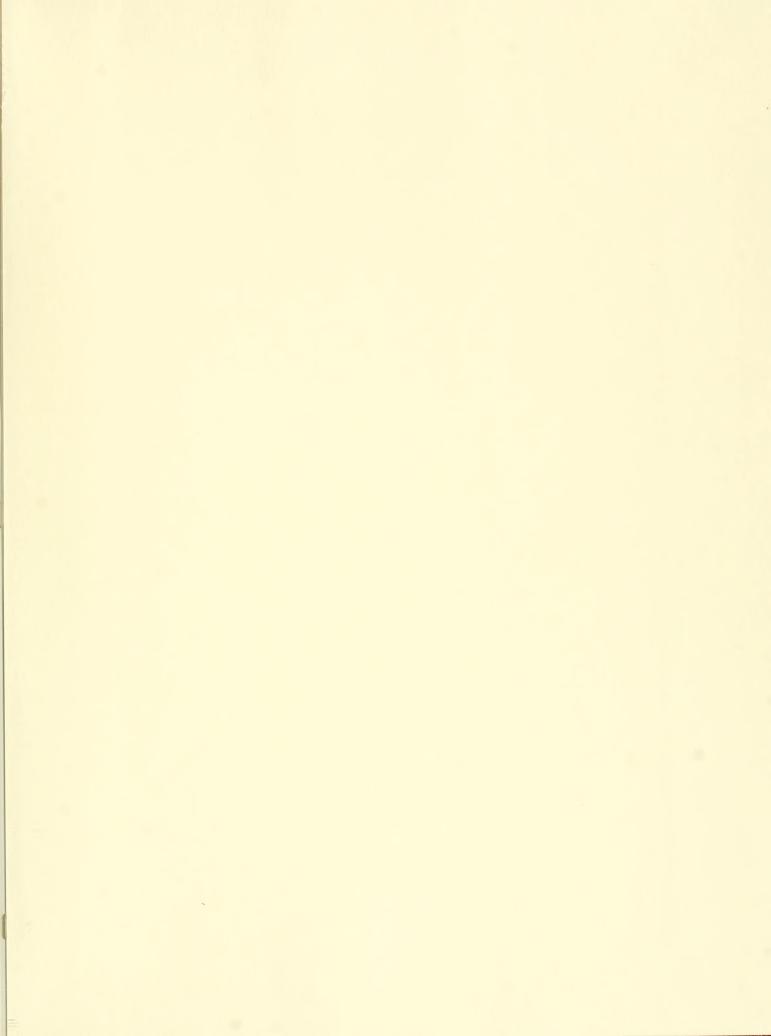
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Deeds, Book 351, pages 263, 265. See complete title search by Pat Wells for Boston Landmarks Commission.

681-707 Washington St. in 1904. Only the buildings at the farilding) and far left still remain. photo of # SPNEA right



(Hayden Building)



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